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NANNIE SHANNON.

THE MATINEE GIRL.



Henrietta Crosman's success as *Nell Gwyn* at the Bijou was one of those pleasant shocks that New York theatregoers and critics get too rarely.

The actress and the play came almost unheralded to Broadway, although she produced it in the West several months ago. But we were all so busy with Shakespearean revivals and other experiments that there was very little said in regard to the return to town of one of the cleverest actresses and best looking women on the stage.

Miss Crosman used to play a villain part with one of the Lyceum successes and every one must recollect how extremely well she played it. She had a very stunning way of walking across the stage, a walk that is now associated with Zaza, a swaying roll of the hips that is usually adopted by actresses who wish to depict wicked ladies.

It's overdone in so many cases as to be positively tiresome, but Miss Crosman walked that way as though she did it naturally, without overdoing the tilt.

When you begin to study *Belisario* you find out how much all these expressions of the body tell of the character. Slouching, leaning too much to one side, odd ways with the hands and feet and attitudes in sitting and standing all speak a language of their own.

Which reminds me that I had a fight with a photographer the other day. The Matinee Girl drifted into a picture establishment and began to get miserable right from the start.

The man came prancing up, standing a little way off and looking at me through one eye until I was so mad I could have cried.

Then he began to push me in here and pull me out there and turn my head unnaturally. These men always remind me of undertakers laying out a body, they are so deftly, delicately mysterious.

Finally the man put one hand to my back and the other to my wish-bone and began to push me forward and back at the same time. "Oh, look here," I said, crossly. "Give over! What on earth are you trying to do?"

"I want you to lean a little forward from the hips."

"Why, then I shan't be standing straight and I always stand straight." (I always do since I read in *Belisario* that it indicated an upright mind.)

"That's just it," he said. "You stand too straight. You must bend a little."

Think of it! And from early childhood one has it dimmed in one's ears: "Stand straight! Don't get round shouldered." And now this crazy photographer introduces a new rule that one should bend over from the hips.

And the result was so queer and contorted that I've broken the whole dozen pictures across at the belt line and send them to loving friends inscribed: "On the half shell."

Minnie Ashley, who seems to be carrying off the chief honors of *San Toy*, is getting nice things said about her all over town.

She used to be in the chorus of *The Girl from Paris*, and even then the photographers discovered that she was a very pretty girl.

They made pictures of her in all sorts of poses and in all she seemed to strike the camera in the right position. She was one of the girls the photographers don't have to fix.

And that, by the way, is one of the greatest tests of one's beautiful and unbeautiful lines. Few of us can walk carelessly up to the camera's mouth and let it snap us unprepared.

That's why so many of those weird amateur flashlight pictures are impossible, dreadful things to get into.

But I can recollect having a photograph of Minnie Ashley before I had the least idea who she was. And along came some one one day who said: "That's the girl who refused a millionaire."

Then she told me a fairy tale, at least I supposed it was a fairy tale, about a young millionaire, who shall be nameless, who fell desperately in love with Miss Ashley and sent her violets by the peck, electric-lit hansom and French bulldogs.

She kept the violets and the pups, but she sent back the hansom and declined the millionaire's love, as the novelists say, when I saw her at a matinee last week, and I thought she seemed quite capable of being the heroine of the tale.

She sings her little songs daintily and prettily, and if she is able to keep her head on straight, it seems as though there ought to be a place for her on the come-on stage, sadly bereft of adequate leading girls.

James Powers hardly seems himself as the Chinaman. Then he has all sorts of impossible things to say and do that are not a bit like him.

Why is it that they run to such queer effects in these English pieces? Together with all sorts of the most delicate and pretty little songs they give us queer, idiotically silly speeches and actions that make one long to be English just to come and say "Boo!"

The costumes are simply gorgeous. The Chinese dresses worn by the girls are superb in color and design and embroidery. Any number of us will be stealing the ideas for breakfast jackets and "throws."

"Turbans" are what the English girls call their dressing-caps, don't you know. But those in *San Toy* are delicious. They are a sort of modified Chinese cut that makes them look better on American girls than on the real thing.

When American audiences see, as they do in *San Toy*, the charmingly pretty way in which the Chinese girls fasten flowers in their hair somewhere back of the left ear so that they train down to the neck, it ought to revolutionize hair-dressing modes.

At the Metropolitan Opera House last winter the women had their heads piled up with aigrettes, tiaras, butterflies, pins and things until they looked like mountains of incongruousness.

Flowers in the hair are old-fashioned, but it is a charming old fashion that should be revived. Think of the women at the Metropolitan crowned with roses or with clusters of some favorite blossom massed *a la Chinoise* and fancy what a picture it would be.

Aigrettes are very fashionable, but aigrettes are even crueler than the stuffed birds that some women persist in wearing in their hats.

Aigrettes are expensive because they are difficult to procure. To get the aigrette it is necessary to take the mother bird just as the family have poked through the shells.

The mother goes off to get worms and things for breakfast and the little birds sit there in the nest waiting for her to come home and feed them, but she never comes.

And at certain seasons of the year the forests where they find these particular birds are filled with nests full of dead bird children.

So they are not exactly pretty things to have waving softly over one's brow. Flowers are much prettier. They are fragrant and they represent life—not death.

Here is a little story that goes to show how oddly things turn out sometimes. It is the story of a reincarnation.

The discarded bathing suit hung over the fence limp, empty and expressionless. It had faded to a lustreless grayish black and it had shrunk so that it showed to no advantage whatever without its wearer. Yet it had once been very beautiful and even yet, with her in it and a touch of salt water on its curves, it had its good points.

The hammock, which now hung in a tattered festoon between two trees, had also seen better days. In June they had come up to the hotel closely packed together in the bottom of one of her trunks and they had both been rather haughty and disinclined for any closer acquaintance. In fact, the bathing suit, which was new and satiny, was extremely embarrassed to find that she was compelled to seem to rest confidingly upon the hammock's gaily striped bosom.

Later on they were shaken out and the hammock was put up on the lawn. He watched for a sight of the bathing suit, wondering how it would look with such a large girl in it—he sized her up at about a hundred and forty. One day he observed a group of men on the piazza with field glasses, and following the direction of their glances, he saw the bathing suit going across the sand toward the surf. She was in it and looked very picturesque with a dotted handkerchief about her head and remarkably long silk stockings.

In the afternoon the bathing suit was hung over the fence while she occupied the hammock, which then became the center of attraction. A most ridiculous rivalry began between the hammock and the bathing suit. If she spent an extra half hour on the sand mornings the bathing suit inflated its sleeves with pride and put on ridiculous airs. When she posed in the hammock amid a collection of pastel cushions, it thrilled like an violin harp and swung gently to and fro to attract attention.

It was all very well until she began a violent flirtation with a Summer boy who wore pink coats and knickerbockers and who owned an automobile. They were never alone with her now. He was always there, and it was nearly more than the hammock could bear, while the bathing suit was almost forgotten. Finally she capped the climax by going off to the mountains, leaving them both behind her, monuments to her inconstancy. If they only had been friends they might have enjoyed some amusing gossip, but their ridiculous jealousy still separated them.

The hammock swung moodily, badly sagged in the center, while the bathing suit, looking shrunken and ridiculously attenuated, remained athwart the fence spikes. The rain beat upon them and the chill October breezes blew through them and they grew colorless and mute, almost without life.

One day an Autumn girl, who had been searching the woods in vain for pine needles to put in a sofa cushion which she wished to send to a bachelor friend in town, came across the pair. She sat down and tore the hammock and the bathing suit into little bits and used the pieces as stuffing for the pillow. The result was so uncomfortable that it could hardly be distinguished from pine needles, and the girl sent it to the bachelor, after embroidering upon its surface the words: "I don't care what the pine trees say, I know I'll be married some fine day."

The bachelor was so delighted that he proposed by wire and was accepted by telephone. Which all goes to prove that it's the spirit, not the substance of things, that counts.

THE MATINEE GIRL.

ENGAGEMENTS.

Augustus Hulbuck, for *Rupert of Hentzau*.

Charles R. Poor, for *On the Quiet*.

Edward C. Gallagher, for *A Rough Rider's Romance*.

George Montserrat, with Corse Payton.

Louis Lytton, for *Alvin Joslyn*.

Tracy Ray, by Broadhurst Brothers, for *What Happened to Jones*.

Eugenia Rosser, for *Siberia*.

Franklyn Ritchie and Guy Weisberg, for *Caleb West*.

Dot Carroll, for *A Night in Chinatown*.

O. R. Collins, for *Theodore*.

Minnie Williams, for *The Spider and the Fly*.

P. A. Nannery, with Daniel Sully.

William Doan, to stage *The Battle of the Strong*.

In which Marie Burroughs will star.

Foster Lardner, with Ada Rehan.

Bertha McKeon Sibley and Willie Stratton, with David De Wolf for *A Pack of Cards*.

David Davies, for *The Great Diamond*.

Mona Carrington, Bobby Carlton, and Franklin Campbell, for *Shooting the Chutes*.

Frank H. Mathews, as agent, and Blanche Creago, for *Finnigan's Bull* (Eastern).

J. W. Fellows, as business-manager; H. A. Morison, as agent, William L. Haynes, and Fannie Beach, with Amy Lee for *The Red Cat Inn*.

RECOLLECTIONS OF BOSE ETINGE.

In England—Honored by the Prince—Early Starring Venture.

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It was in the Summer following the close of my first season as leading woman at Wallack's Theatre that I first went abroad. And then I took the voyage across the Atlantic by way of a prescription.

I was pretty well worn out, in both mind and body. There had not occurred, so far as I can remember, any long runs during the season, and I had seldom, if ever, been out of the bill.

So, with study, rehearsals, costumers and dressmakers, I had had very little rest. But, as so often happens with persons whose work is congenial, I was not conscious of fatigue until the necessity for the work ended.

Then I went to pieces.

An ocean trip was strongly recommended to give me complete rest. It must, of necessity, be a hurried one, for there were only a few weeks' interval between the closing of one season and the opening of the next.

Captain Judkins, the oldest captain, and known as the commodore of the Cunard steamers, suggested that I make a round trip on his ship, the *Scotia*. His ship would remain a week in port, and this would give me an opportunity to run up to London for a few days, and perhaps to Paris.

Augustus July, who was then my fast friend, attended to all details for me, and in just twelve hours from the time I had settled to go I was on board; and long before we passed the Narrows I was the sickest, sorriest, homesick little woman that ever went down to the sea in ships.

And the sickest I continued to be until the ship entered the Mersey; though there were brief intervals of comparative relief, and in those intervals I managed to obtain glimpses of pleasant faces. Notably among those living in my memory is Sir Edward Cunard, the principal owner at that time of the Cunard Line.

I am afraid, however, that Sir Edward "practiced" upon me; he was so kindly solicitous to relieve me that he tried upon me at various times every obtainable known and unknown remedy for seasickness, and I think he managed to get them all. I was far too limp and languid to refuse, so I took meekly everything he brought me. And at times the result was simply awful.

No wonder I remember him. I received but scant sympathy from Captain Judkins. He would come and look in at the window of his cabin, which he had kindly placed at my disposal, and shake his head disapprovingly at me; or he would suggest a little luncheon when the mere mention of food was worse than death to me. But at last the dreadful voyage ended, and as soon as possible after the ship docked at Liverpool I set out for London, and being there, I made my way, of course, to the Langham, which was then the haven of all good Americans who went to London. There I received the warmest sort of welcome from Colonel Anderson.

To my great good fortune the day following my arrival there were the Goodwood races. To the races Colonel Anderson invited me, and there I had the additional good fortune to meet again the Prince of Wales. Colonel Anderson, when he went to pay his respects to the Prince, told him of my being present, and the first gentleman of Europe called upon me. Once again we ate and drank together, from the luncheon which Colonel Anderson had brought. The Prince expressed his polite regrets that he was leaving town the next day, but laughingly said, looking at the Colonel, that he left me in good hands, and he hoped for the pleasure of seeing me on his return. Meantime, if there was anything he could do, I had but to command him.

Colonel Anderson explained to the Prince how brief my stay was to be, whereupon he repeated his regrets. He asked if I would like to attend the opera, and on my replying that I would, he said that he would attend to the matter. And so the royal visit ended. But, dear, oh! dear! what a lesson I was! The drag, on top of which this reception took place, was mobbed by a gaping, wondering crowd that, greatly to my relief, trailed off at the heels of the Prince. But it was called upon to pass through a worse ordeal than the gaze of the mob, which had been kept at a respectful distance by the "hobbies."

Every glass on the race course was leveled at me, and a sort of promenade of swells filed past our drag in order to examine at close range this person whom nobody knew, and to whom the Prince of Wales had shown such unusual attention. For me, I was not nearly so much impressed by the event as I suppose I ought to have been. I have never felt any great respect for rank as mere rank, and a Prince, after all, is but a man who has more opportunities for doing good work in the world than most men.

My week ashore was a long time passing, though every hour of every day was filled, and every evening, too. But I was homesick, deadly, drearily homesick and the thought of that vast, cold, cruel Atlantic rolling between me and my home and everything and everybody I loved haunted me day and night.

I ought to say here that the Prince of Wales sent me a box for the opera at Covent Garden Theatre—the Queen's, no less!—and the only special impression that I remember it to have made upon me was that it was rather stuffy.

At last Friday arrived, and I journeyed down to Liverpool, with my purse empty, but my trunks filled with beautiful silks and satins and lace and furbushes, which I dishonestly intended to smuggle.

The trip home was not quite so bad, though bad enough; but the ship's nose was pointed westward, and the consciousness that every roll and plunge which she made brought me nearer to Manhattan Island gave me courage.

I had early in the voyage confided to Captain Judkins my nefarious intentions towards Uncle Sam, and he, after heaping reproaches upon me for my want of patriotism, had threatened to expose me to the customs officers so soon as they came aboard.

He would make this threat with so serious a face that I could not decide whether he meant it or not. When the officers came on board, and the business of "declaring" had begun, I became thoroughly frightened and fled to the Captain for protection. He was more inexorable than ever, and he left me coiled up in a corner of the sofa in his cabin, frightened and uncertain whether to "declare" everything or to wait and trust to luck.

My terror reached its climax when the Captain's "own boy" appeared, and "The Captain's compliments and would I please send

him my keys." Still nothing happened. After what seemed to me an interminable time, in walked the old sea-dog, bringing with him the much dreaded custom-house officer. He was courtesy itself, and he told me that as Captain Judkins had explained to him that I had important business which demanded my immediate attention, he would see to it that I should not be detained. That I could leave the moment the ship got in, and my trunks should be forwarded to my address immediately they were brought on deck.

It was about this time, usually between seasons, that I made my first essays as a star. I received an offer to go to Rochester for a week, which I accepted. The morning after my arrival in the town I went to the theatre. It was empty, dirty and cold, and presented an appearance of utter desolation. I waited about some time, being exhorted thereto by a forlorn old man whom I found crouched in a sort of cage at the stage-door, which looked, if possible, more forlorn than he did. He sought me to "wait awhile, the b's and g's will be around here in a shake."

After a brief time my old friend's words were verified. A few men and women came struggling aimlessly in, and certainly a more discontented, "frowsy," unkempt set of mortals I hope never to see. Still we waited, for neither the manager, stage-manager, nor leading man had put in an appearance. The day was dreary, I was weary, and still they came not. So I returned to my hotel in a very unsettled frame of mind.

After an hour or two the manager called, and apologies and regrets and profuse assurances that "everything would be all right at night" were offered, with the further assurance that he—the manager—was then going to the theatre to personally conduct the rehearsal, which I need not be troubled to attend. In the evening, feeling no great confidence in those managerial promises, I went to the theatre early.

The stage-door was reached through a narrow passage leading from the street. In this passage-way, which was quite dark, I fell over something rather bulky and soft which obstructed the way. I summoned to my assistance my forlorn old friend of the morning from his post in the cage, and really he seemed to be the only person connected with the establishment who ever was at his post. From him I learned that the

CORRESPONDENCE

ALABAMA.

BIRMINGHAM. — **JEFFERSON THEATRE** (R. S. Bowden, manager): The Sorrows of Satan 3; large and enthusiastic audience. Basso and Hollard's Minstrels had large attendance 4, and pleased. **BLACK SHEEP** (John C. Charles Dickens 11, Zion 17, N. C. Gould 11, and Maxine Elliott 24; Charles B. Mantor 26; Robert Downing 25). — **AUDITORIUM** (John S. Thelus, manager): Olympia Opera co. enjoyed good business 9-11. Too Rich to Marry 19. — **LYCEUM** (H. K. White, manager): J. De Witt Miller received liberal applause from a large gathering 8.

BIRMINGHAM. — **MCDONALD'S THEATRE** (G. F. McDonald, manager): Al G. Field's Minstrels 10. — **MONTGOMERY THEATRE** (S. E. Hirsch and Brothman 12): A good opening. **THE SORROWS OF SATAN** to fair audience 4. A crowded house greeting The Belle of New York 5. Mistakes Will Happen 12.

BIRMINGHAM. — **ACADEMY OF MUSIC** (Bass and Long, managers): The Sorrows of Satan 5; crowd and house excellent on A Fête of Trumps 12. Al G. Field's Minstrels 13. — **ITEMS**: Jim Elliott and W. H. Mack are here visiting their parents.

BIRMINGHAM. — **NOBLE STREET THEATRE** (A. R. Noble, manager): Wilson-Kerwin Opera co. opened the local season 6-8; large and appreciative audiences. Too Rich to Marry 20.

BIRMINGHAM. — **EDITH'S OPERA HOUSE** (T. P. Littlejohn, manager): Euseo and Hollard's Minstrels 3; topheavy house. **Melony's Wedding** 19. Too Rich to Marry 27.

BIRMINGHAM. — **KILEY'S OPERA HOUSE** (Sam C. Turrentine, manager): Euseo and Hollard's Minstrels 5; business and performance fair.

BIRMINGHAM. — **ELLY OPERA HOUSE** (George J. Rosenthal, manager): Fornelli-Baldini co. 29. **EDITH'S MINSTRELS** 29.

ARIZONA.

PHOENIX. — **BORIS THEATRE** (Nick Wagner, manager): Flinnigan's Ball will open the local season 17. Ed F. Davis co. 22, 23. — **ITEMS**: Manager Nick Wagner was in Prescott 3; where he assumed the management of Boris's Opera House.

ARKANSAS.

BEST SPOTS. — **OPERA HOUSE** (Brigham and Head, managers): Ten Nights in a Bar Room 6; crowded house; audience pleased. **Klimt-Hearn co.** At the opening of **Too Rich to Marry** 10. **Sorrows of Satan** in Henry Corson Clarke 16. **The Prince of the World** 17, 18.

BELLEVUE. — **GRAND OPERA HOUSE** (Newman and Ehrman, managers): Southern Stock co. 1-6 in The Bells, The Vendetta, The Great Government Robbery, The Other Fellow, Dicks, and Because I Love You; good houses; performances fair. The Christians 13. **Wiedemann's Comedians** 20-23.

BELLEVUE. — **OPERA HOUSE** (J. E. Doherty, manager): Michael's Minstrels Sept. 21; good house and performance. **Too Rich in a Bar Room** 5; large house. **South's Minstrels** 13.

BELLEVUE. — **OPERA HOUSE** (G. H. M. Higgins, manager): Ten Nights in a Bar Room Sept. 22; fair house; good performance. **Where We Are** 22; S. E. O. 23; performance pleasing. Frederick Ward 23. **South's Minstrels** 23. A Star Burder 25.

BELLEVUE. — **THEATRE** (George T. Ross, manager): The Christians 11. Harry Corson Clarke 12. **The Prince of the World** 16. Mathews and Baker 17. **South's Minstrels** 19. Frederick Ward 22.

BELLEVUE. — **OPERA HOUSE** (J. Lamm, manager): Season opened 4 with Palmer's Ten Nights in a Bar Room; large house; audience pleased.

CALIFORNIA.

BALTIMORE. — **MACKENZIE THEATRE** (Ed. J. Holden, manager): Oakland Stock co. alternated in The Marble Heart, The Octopus, and Jack of Diamonds Sept. 30-6; performances above average; good houses. **Georgia Minstrels** 12-14. — **BEWE THE ATLE** (Charles Stevens, manager): Stevens' Stock co. In the opening of **Too Rich to Marry** 10; good house for opening of this house; business very good. **The Black Crook** 12. — **ITEMS**: The Oakland Stock co. have concluded a very successful sixteen-week engagement at the Mackenzie; much of the success being due to the clever management of E. J. Holden. The regular season of the Mackenzie will open 12.

BALTIMORE. — **THEATRE** (H. C. Wyatt and Co., managers): A Texas Steer by an excellent co. drew largely 2-4. **That Man** 15-17. **King of the Optic Ring** 18. — **WILDESTOCK** (Samuel C. Hale, manager): **Macbeth** 19. — **ITEMS**: The **Black Crook** 21. — **ITEM**: The Oakland Stock co. in the Mackenzie, much of the success being due to the clever management of E. J. Holden. The regular season of the Mackenzie will open 12.

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BALTIMORE. —

THE BECKY SHARP CASE.

Delcher and Hennessy's Counterfeit Production
Permanently Enjoined.

Judge Wallace of the United States Circuit Court quickly decides the Matter in Favor of the Plaintiff, Langdon Mitchell—Counselor King's Able Brief Covering the Facts and the Law Involved—Full Text of the Decision.

On Friday, Oct. 12, at Union, Judge William J. Wallace of the United States Circuit Court, handed down his decision in the case of Langdon Mitchell against Delcher and Hennessy for the piracy of Becky Sharp, his dramatization of Thackeray's "Vanity Fair." Judge Wallace decided that Mr. Mitchell's play had been substantially appropriated by the defendants, and that they had been guilty of advertising and presenting their play in such a manner as to lead the public to believe it to be the play of Becky Sharp.

The application for an injunction *pendente lite* was granted, restraining Delcher and Hennessy, their agents and employees, from performing or representing in any form the play of Becky Sharp.

Judge Wallace previously, as Munroe readers have been told, had granted a temporary injunction, which was served upon the defendants during their engagement at the Lyceum Theatre in Rochester. At a hearing upon a motion for the continuance of this injunction at Syracuse on Oct. 5 and 6, Delcher and Hennessy submitted a great number of affidavits, in which they attempted to show that the play they had been presenting was the work of Charles Coghlan, that it did not trespass upon the dramatization of Mr. Mitchell, and that they should be permitted to continue its representation. These affidavits were made by the defendants, Gertrude Coghlan, John A. Reed, Sally Williams Riegl, Anna Alliston, and various members of the Delcher and Hennessy company.

Reed in his affidavit claimed that he had written the alleged Charles Coghlan play upon instructions given him by Mr. Coghlan before his death, and that the dramatization was substantially upon the lines that Mr. Coghlan had mapped out.

In behalf of Mr. Mitchell, an affidavit of Mrs. Charles Coghlan was introduced in rebuttal, together with letters from Mrs. Coghlan, wherein it appeared that Mr. Coghlan had simply outlined a brief scenario of the play he intended writing, and that he in no way mediated an infringement upon Mr. Mitchell's play. This affidavit brought forth another from Mr. Reed, in which he made a new claim: namely, that he had had access to and had drawn material from a play by John H. Nevins, of Green Bay, Wis., which was based on Thackeray's novel.

An authentic copy of the Charles Coghlan scenario, and copies of Mr. Mitchell's play, the play acted by the defendants, and the Nevins play were filed with the court.

Abram B. King, Esq., counsel for Mr. Mitchell, summed up the case in the following able and comprehensive argument, which covered the facts and the law in the case:

Say it please the Court:

The complainant is a resident of the State of Pennsylvania, and for two years preceding the month of December, 1880, was engaged in writing and composing a dramatization or play founded on a novel written in England by William Makepeace Thackeray, and which play or dramatization he completed about the month of August, 1880, and entitled said play or dramatic composition Becky Sharp.

In accordance with the copyright laws of the United States, he deposited in the office of the Librarian of Congress, on the 3d of November, 1880, the title of the said dramatic composition, the title or description of which was in the following words: "Becky Sharp. A play in four acts. By Langdon Mitchell. Founded on Thackeray's 'Vanity Fair.' That he duly filed his printed copy of said play, and on the 16th of December, 1880, said copyright was completed, pursuant to the said copyright laws, by the Librarian of Congress, who duly fixed his seal to said certificate on the 16th day of December, 1880, and the complainant duly complied with all the requisites and formalities necessary by law.

The complainant made a contract with Harrison Grey Fiske in and by which Mrs. Minnie Madeline Fiske, the wife of Harrison Grey Fiske, was authorized to present said play or dramatization of "Becky Sharp" to the public and to represent the character of Becky Sharp as set forth in the said play, and that the said play has been a source of large revenue to the complainant, his royalties for the last year amounting to \$22,000, and the profits of Mrs. Fiske in the said play amounting, during the same period, to about \$100,000.

About the 8th of May, 1880, these defendants wrote various letters of the same kind to various theatrical managers throughout the United States, in which they stated they would present Miss Coghlan as Becky Sharp in Charles Coghlan's dramatization of Thackeray's "Vanity Fair," and stated that the play they intended to produce had been one of the most successful of the present season, and that they expected to duplicate the success made elsewhere.

The extraordinary declarations made by these defendants in these letters that the play, as presented by these defendants with Miss Coghlan as Becky Sharp would be presented by them and had been one of the most successful plays of the present season, was done solely for the purpose of impressing upon theatrical managers the belief that the play of Becky Sharp, which belonged to the plaintiff and which had been very successful, was the one they intended to present to the public and that they desired to obtain bookings for it in the various theatres throughout the country.

It appears that Mr. Mitchell had never authorized these defendants to use his play known as Becky Sharp; it had never been presented by them as a successful drama, and their statement that they intended to duplicate the success made by his play, in their letter, was the beginning of their effort to pirate upon plaintiff's play.

On the 29th of September, 1880, in the village of Sunbury, in New York, the defendants presented to the public a dramatic composition entitled "Becky Sharp," the complainant, in company with several persons, attended this performance in the hope of ascertaining that the defendants had, in fact, no stage business, seeing and acting, sought to ascertain the plaintiff's play and pirate upon his play, and the plaintiff shall furnish the Court a full and accurate setting forth in detail the various acts of piracy which have been perpetrated by these defendants, and which demonstrate the unjust and contemptuous part as against this complainant.

The complainant in his play has copyrighted the same in four acts, as follows:

Act I.—Miss Crawley's residence in Park Lane, London, 1815.

Act II.—At the Duchess of Richmond's Ball, Brussels, June 14, 1815.

Act III.—Scene I. Becky in Curzon Street, Mayfair, London, 1823. (The curtain will remain down four minutes.)

Scene II.—The same. Three weeks later.

ACT IV.—Becky's lodgings in Pumpernickel, 1828.

It appears that the defendants have divided their play of Becky Sharp into five acts, the first not being Becky, the school girl at Mrs. Pinerton's Academy, Cheshwick Hall, 1813, and to which the plaintiff makes no claim, and the following four acts as presented by the defendants are exactly the same as set forth in the complainant's copyright and as presented in his dramatization. The defendants' acts are as follows:

Act I.—Becky, the governess, in Park Lane, Miss Crawley's residence, London, 1815.

Act II.—Becky, the bride, at Duchess of Richmond's Ball, Brussels, 1815.

Act III.—Becky, the wife, at her house in Curzon Street, London, 1823.

Act IV.—Becky, deserted, at her lodgings, Pumpernickel, 1828.

The defendants began by using in substance the same scenery which had been used by Mr. Mitchell in his play. The ballroom scene as set forth in Mr. Mitchell's play is substantially the same and the diagram as prepared by Gates and Moragne, for the complainant, as annexed to Mr. Moragne's affidavit, shows that his firm also were requested to and did paint part of the scenery for the defendants, so when the complainant advertised his play bills that his play was painted by Gates and Moragne, it will be found upon reading defendants' play bill that they also state that their scenery was also painted by Gates and Moragne.

In the complainant's third act he presented a scene of Becky Sharp's house at Curzon Street, Mayfair, London, 1823. In the defendants' representation in the fourth act they present Becky at her house in Curzon Street, London, in 1823. The scene is exactly like the one painted by Gates and Moragne for the plaintiff and as used in the defendants' play.

In the fifth act of the defendants' play, they present substantially the same scene as presented in complainant's play.

The defendants' excuse for their piracy, that their play was adapted by Charles Coghlan, is false.

The defendants have claimed in their advertisements and also to the Court upon the argument that their play of Becky Sharp was adapted by Charles Coghlan, but this is a fabrication, for it appears that Charles Coghlan was ill at Galveston, Texas, in the Fall of 1880, at which time he began to map out a play from the novel of "Vanity Fair" and drew outlines of the said play, which was called a scenario or skeleton. This scenario was outlined for a comedy dictated by him to his wife, who was his amanuensis, and the original of the same is herewith presented to the Court for its consideration. An examination of this scenario shows that it presents about nine or ten characters, while the play of Mr. Mitchell presents over forty persons. The scenes as presented in the sketch written by Mr. Coghlan are located at entirely different places than those as set forth in Mr. Mitchell's play. The character of Lord Steyne was to be the principal character in Mr. Coghlan's play, instead of Becky Sharp, as presented in Mr. Mitchell's drama, and the entire work as written by Mr. Coghlan does not exceed thirty typewritten pages, which does not equal one act of Mr. Mitchell's play. The claim of the defendants that they presented the play of Becky Sharp, as adapted by Mr. Coghlan, is unsupported by evidence, as is shown by the original scenario in the complainant's possession, and this is further established by the affidavit of Mrs. Coghlan and her letters as annexed to her affidavit, as written to Mr. Fiske, in which she says that Mr. Coghlan intended to present a play in which he would develop for himself the star part of Lord Steyne, and the cast of characters was to be small, and the play was designed to lighten his work. That Mr. Coghlan did not use any material in his dictation, but relied upon his own originality and in no way intended to invade then the rights of Mr. Fiske's or the play of the complainant, and that his daughter should have a small part in the play.

The letters of Mrs. Coghlan show that Mr. Coghlan had written a part for his daughter Gertrude in which she had very little to do, and Mrs. Coghlan condemned in her letters to Mr. Fiske the attempt made by the defendants to steal a part of Mr. Mitchell's play.

The story of John A. Reed, who says that he completed the work of Mr. Coghlan on lines laid out by him is absolutely untrue, because as Mr. Coghlan did not use either the acts, scenes or any of the business in Mr. Mitchell's play, Mr. Reed's production was a steal of the work of the complainant.

It came to the knowledge of the defendants upon the argument for the first time that the complainant had in his possession an affidavit of Mrs. Coghlan in which she strongly condemned the attempt on the part of the defendants to charge Mr. Coghlan with having presented a dramatization of Becky Sharp, and denounced the attempt to besmirch her husband by involving him in the charge that he had taken Mr. Mitchell's play, and the cooperator Reed, who had sworn positively in his original affidavit that he completed the play of Becky Sharp upon the lines laid down by Mr. Coghlan, made another affidavit on the day of the argument that he had used the material from a play known as the Nevins play, and in which he set forth that he had access to a transcript of a play of "Vanity Fair" written by one John H. Nevins, of Green Bay, Wisconsin; but this subterfuge is of no avail, as will be found upon an examination of Nevins' play.

The defendants cannot justify their piracy upon the pretext that they are presenting the Nevins play.

It appears that in 1887 a person by the name of Nevins wrote a play which he called "Vanity Fair." It was claimed this composition had never been performed. The scenes, acts and dialogue are entirely different from those presented in the plaintiff's play, as more fully appears by the printed statement of facts which I shall submit to you.

The defendants, in their answering affidavits, have not denied, except in special instances, the use of the plaintiff's play as to language, scenery or stage business, but have sought to show that the stage business, as, for instance, where Becky Sharp, in third act of the plaintiff's play, throws the key to her husband from the window when she has made a rendezvous with Lord Steyne, is dramatic license; and as an illustration of their general statements, they present the affidavit of one Anna Alliston, in which she swears that many years ago, in England, she played a dramatization from "Vanity Fair" called "Becky Sharp," in which some of the same stage business was used by this affiant, but said affiant fails to state when and where this play was enacted, or any of the acts or circumstances which attended said performance, and it is upon this character of evidence the defendants seek to justify their conduct.

It appears that plaintiff had employed one Frederick Williams as a stage manager in the presentation by Mrs. Fiske of the complainant's play of Becky Sharp. The defendants this season employed the same stage manager, and upon his death his daughter attended said performances to act as defendants' stage manager. All the stage business as used in the presentation of complainant's play of Becky Sharp was known to Frederick Williams and his daughter, and their knowledge of the same and its utilization by the defendants came through this source, for they obtained their knowledge while in Fiske's employ.

As an illustration of the way in which the defendants copied the plaintiff's work the title of Thackeray's novel of "Vanity Fair" is conspicuous.

There was placed for sale or distribution by the defendants copies of "Vanity Fair" with their advertisement upon the title page, in which the defendants set forth that they would present

Becky Sharp in Mr. Coghlan's adaptation of "Vanity Fair" with the actors and actresses whose photographs were contained in the book.

The defendants, as appears upon the examination of the photographs, were members of Mrs. Fiske's

company, and said defendants state these photographs, placed them in their book, and represented to the public that those were the persons who were playing for them. They make the excuse to the Court that these persons came to them for employment, and in that way they received the photographs; but it is an extraordinary circumstance that the same persons substantially have been, and still are, in the employ of Mrs. Fiske, and this attempted explanation is without support.

The costumes used in Mr. Mitchell's play by Mrs. Fiske's company have been copied by the defendants.

It appears that the costumes as obtained for the plaintiff's play by Mrs. Fiske were secured from designs made in London, at great expense. The defendants had used substantially the same designs, and they secured, as appears by the statement of their own customer, Gates and Moragne, the photographs of the plaintiff's actors and actresses, and these were shown to Gates of the style of the costumes they desired, and he made them, and must have utilized our photographs.

It must be manifest to your honor that these defendants have sought both in the title of the play, as copyrighted by Mr. Mitchell, in the language and the business of his play, and in the division of the acts and the title of the acts, and in the costumes have tried to copy as near as can be, what was said Mitchell's property, and that without an intercession of the equitable power of this Court and the protection it affords is without relief.

The complainant, under the copyright laws of the United States, is entitled to be protected as the author of his dramatic composition, in the public performance and representation of the same, either by himself or others, and any interference with his rights will be protected by injunction.

By the provisions of the Revised Statutes of the United States, having reference to copyright, Title 60, Chapter 2, Section 4552, Congress provided that any citizen of the United States or resident therein who shall be the author of any dramatic or musical composition, * * * upon complying with the provisions of this chapter shall have the sole liberty in the case of a dramatic composition of publicly performing or representing it or causing it to be publicly represented by others.

It further appears that on the 6th of January, 1887, the 24th Congress made a further amendment to Section 4556 of the Copyright Laws, which, among other things, sets forth that if any person publicly performs or represents any dramatic or musical composition for which a copyright has been obtained, without the consent of the author of said composition or his heirs or assigns, he shall be liable for damages therefor set forth in said act. The said amendments further provide that upon any injunction that may be granted upon hearing after notice to the defendant by any Circuit Court of the United States or by a judge thereof, restraining and enjoining the performance or representation of any such dramatic or musical composition may be served on the parties against whom such injunction may be granted anywhere in the United States, and shall be operated and may be enforced by proceedings to punish for contempt or otherwise by any other Circuit Court or Judge in the United States.

Their claim that the work of Mr. Mitchell is not original or property is answered by one of the judges in *Jeferys vs. Boosey*, of Lord Clegg's 808. The claim that copyright cannot be a subject of property, inasmuch as it is a mental abstraction too evanescent and fleeting to be property, and as it is a claim to ideas that cannot be identified nor be sued for in trover or trespass, the answer is that the claim is not to ideas, but to the order of words; and that this order has a marked identity and a permanent endurance. Not only are the words chosen by a superior mind peculiar to itself, but in ordinary life no two descriptions of the same fact will be in the same words, and no two answers to your lordship's questions will be the same. The order of each man's words is as singular as his countenance; and although, if two authors compose originally with the same order of words, such would have a property therein, still the probability of such an occurrence is less than that there should be two countenances that could not be discriminated.

It is settled law that an author has the right to adapt and create a dramatic composition from a novel, and by his skill making an arrangement and combination of events in dramatic form, he is absolutely protected under the copyright laws of the United States.

It appears that Mr. Mitchell, after the labor of two years, deducted and arranged in sequence from Mr. Thackeray's novel of "Vanity Fair" of several hundred pages, a drama in four acts. He began with Becky Sharp at Miss Crawley's residence in Park Lane, London, 1815; her marriage to Rawdon Crawley, thence to Brussels at the Duchess of Richmond's ball on the 14th of June, 1815, on the eve of the battle of Waterloo, and again presented her eight years afterward at her home at Mayfair, London, England, which culminated in an intrigue with Lord Steyne, her denunciation by, and separation from, her husband, and five years thereafter he again presents her at her wrenching lodgings at Pumpernickel, Germany, 1828.

It appears that Mr. Mitchell had presented in his play events which are not set forth in the novel; that he has condensed time, places and sequence of business in the chronological and uniform order, and this in connection with the stage business was his work and came within the provisions of the copyright law.

In *Wood vs. Boosey*, Law Report, 2 Queen's Bench, which was affirmed on appeal in 3 Law Reports, 223, and finally heard in the House of Lords, Law Report, 4th Appeal Cases, 711, it appeared that a composer had adapted and arranged for the piano music which had been taken from an opera of which there was no copyright, and the Court said that this adaptation of the opera was a new and substantial work of his own, and if any one had by adaptation pirated that arrangement, he was liable in an action for such piracy.

In *Atwill vs. Ferrett*, 2 Blatchf., 39, the Court expressed the same opinion.

In *Bonciocait vs. Fox*, 3 Blatchf., 87, the Court said a play may be original, although its characters and incidents are similar to those of a previously published novel.

In *Emerson vs. Davies*, 3 Story, 779, Mr. Justice Story said that in truth, in literature, in science and in art there are and can be, if any, things which, in an abstract sense, are strictly new and original throughout. Every book in literature, science and art borrows and must necessarily borrow and use much which is well known and used before. No man creates a new language for himself, at least if he be a wise man, in writing a new book. He contents himself with the use of language already known and used and understood by others. No man writes exclusively from his own thoughts, unaided and uninstructed by the thoughts of others. The thoughts of every man are, more or less, a combination of what other men have thought and expressed, although they may be modified, exalted or improved by his own genius or reflection.

If no book could be the subject of copyright which was not new and original in the elements of which it was composed, there could be no ground for any copyright in modern times, and we should be obliged to ascend very high, even in antiquity, to find a work entitled to such eminence. * * * What are all modern law books but new combinations and arrangements of old materials, in which the skill and judgment of the author in the selection and exposition and accurate use of these materials constitute the basis of his reputation, as well as of his copyright.

In *Jolie vs. Jaques*, 3 Blatchf., 625, the opinion is to the same effect.

The defendants infringed upon plaintiff's dramatic composition when they used his dialogue, scenery and stage business, and it was unnecessary for the plaintiff to establish that an exact reproduction had been made before he was entitled to relief.

It must be manifest to the Court that there has been an attempt made to pirate the plaintiff's production. It is settled law that the declared object of the copyright laws is to encourage

learning, and to secure authorship in the enjoyment of the fruits of their labor. As a means to this end, the Legislature has granted protection to literary property and has declared the unlicensed use of that property to be piracy. We must first understand what is for which protection is given before we can determine what is an unlawful use of it. It has been shown elsewhere that literary property is not limited to the precise form of words, the identical language in which the intellectual creation, of which language is but a means of expression and communication. The same production may be expressed and communicated in various languages, without affecting its identity. The means of communication may change; but the things communicated remain the same. So in the same language the words may be varied, but the substantial identity of the composition is preserved. The true test of piracy is not whether a composition is copied in the same language or the exact words of the original, but whether in substance it is reproduced, not whether the whole, but whether a material part is taken. In this view of the subject it is no defense of piracy that the work entitled to protection has not been copied literally; that it has been translated into another language; that it has been dramatized; that the whole has not been taken; that it has been abridged; that it is reproduced in a new and more useful form. The controlling question always is whether the substance of the work is taken without authority.

In *D'Almine vs. Boosey* (11 U. S. C. Exch. 288), the defendant published portions of an opera and added to the original air fifteen other airs, which are not to be found in it. Lord Abinger said, "It appears to me, if you take from the composition of an author all those airs consecutively which form the entire air or melody without any material alteration, it is a piracy; though on the other hand you might take them in a different order or broken by the insertion of others, like words, in such a manner as should not be piracy. It must depend on whether the air taken is substantially the same with the original.

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For All Stage Representations of Whatever Nature (public or private). By Special Arrangement with the Originator.

Carl E. Schultze (BUNNY).

JOSEPH HART, Hotel Gerard.

ENDORSED BY NEW YORK HERALD.

WARNING!! MESSRS. WHITNEY AND KNOWLES

Are the SOLE MANAGERS authorized to present the LONDON AND NEW YORK SUCCESS

STANISLAUS STANGE'S dramatization of QUO VADIS.

Managers of theatres, stock and traveling companies are hereby warned against producing or permitting to be produced by their companies or in their theatres the above play under extreme penalty of the law.

STANISLAUS STANGE

BROOKLYN AMUSEMENTS.

SATURDAY, Oct. 22.

With a temperature just right to promote theatre-going, coupled with the presence of three attractions entirely new to this borough and a team of old favorites in a new medium, the extreme unevenness in the distribution of the local patronage must be attributed to other than unusual causes, rather than to the natural development of the season.

James E. Schultze in *The Bride of Jennie* awoke such an exhibition of enthusiasm at the Amphinon as to warrant the impression that this heretofore generally moribund house is to profit this season by the stimulus that the drama has received from the nearly wide-awake and successful methods displayed by a rival establishment. Sensational melodrama is the chief feature here in the shape of *Woman and the Law*.

The Columbia offered the elements of greatest production. Hours are many, which is to fill a season, and these hours, independent of the rich scenic inventiveness and original effects, sterling hits were made by Eleanor Moretti, Francis Carlyle, Lottie Alter, Rose Davidson, Jessie Busby, S. Miller Kent, and Mand Boston.

William Gillette in *Sherlock Holmes* came for a fortnight's stay at the Montauk, the management of which undoubtedly would let no arrangement to say that this melodrama remained at the Garrick Theatre for sixteen or thirty-six weeks. *Sherlock Holmes* was there from Nov. 6 until June 16, and scored exactly 210 performances instead of the 250 representations advertised.

The Dayton offered Brown Howard's *Arbitrator* in a style bearing favorable comparison with the original production at Wallack's, the play being done by such players as Charles Welsh and William Farnsworth. The Brown District regular presented *East of the West*, and incidentally brought a large share of commendation to Sidney Tolier and Charles Harrington, while their fellow members of the cast were scarce a whit less successful in their respective roles. Manager E. M. Gottold divides next week between East Lynne and *The Ranger*.

Shares of the Orient proved to the benefit of Grand Opera House patrons, and in it an interesting story, told and depicted by M. J. Jordan and Lucia, resulted in a competent support. Some good incidental features introduced comprised Eastern dances by the Misses Rose and Rosch, a troupe of Arabian acrobats, and pistol shooting by one Ahmed. Manager Lewis Parker next had Johnnie and Emma Ray in their explosive but successful medium, *A Hot Old Time*.

The Gayety again had that pleasing pastoral drama, *The Fairies*, one of the best of its class. Collected, the male roles were better done than those by the opposite sex, and well merited applause was earned by Henry Leighton, Tony West, James H. Wallack, Paul Taylor, Seymour Stratton, Arthur Sanders, and George Lockwood. Manager Bennett Wilson underlines *A Man from the West*, with James J. Jeffries as the central figure.

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DATES AHEAD

Proprietors and agents of travelling companies and contractors are notified, that the department closes on Friday. To insure publication in the subsequent issue, notices must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

Lewiston, Me., Oct. 15-20. Bangor 22-27. August 23-
Nov. 3.
BLUE JEANS (Patrick Reniger and Co., props.): St.
Thomas, Ont., Oct. 16. Petoskey 15. Port Huron,
Mich., 18. Flint 19. Bay City 20. Saginaw 22. Owosso
23. Lansing 24. Ann Arbor 25. Dowagiac 26. South
Bend, Ind., 27.
BUAL-NICH AND SASSE COMEDIANS (Geo. Froh-
man, mgr.): Frankford, Pa., Oct. 15-17. Camden, N.
J., 18-20.
BUAL-NICH DRAMATIC (E. Sol Braunig, mgr.): Mil-
waukee, Wis., Oct. 8-20.
BROWN'S 35 WOMEN (Delcher and Honney-
meyer's): Woodland, Cal., Oct. 16. Vallejo 17. Napa
18. Santa Rosa 19. Oakland 20.
CALEB WEST (Jacob Litt, mgr.): New York city
Sept. 17—Indefinite.
CALETON, LIPPIE (Gilmore-Hammond, mgr.): Cam-
pton, Ky., Oct. 15-16. Milton 19. 20. Phillips 22-23.
CARVER STOCK (Harry L. Webb, mgr.): Butler, Pa.,
Oct. 15-20.
CARPENTER, FRANKIE (Dore Grady, mgr.): Taw-
ton, Mass., Oct. 15-20. Lowell 22-23. Newburyport
23-Nov. 3.
CARROLL COMEDY: Somerset, O., Oct. 15-20. Ash-
land, Ky., 22-Nov. 3.
CARTER, MRS. LESLIE (Chas. Frohman, mgr.): New
York city Oct. 1—Indefinite.
CAUGHT IN THE WEB (W. C. Elmandorf, mgr.):
Worcester, Mass., Oct. 15-20.
CRESTON, ALMA (Alma Chester, mgr.): New
Bedford, Mass., Oct. 15-20. Pawtucket, R. I., 22-23.
Lawrence, Mass., 23-Nov. 3.
CHASE-LISTER (Northern: H. H. Fisher, mgr.): Wed-
nesday, Oct. 15-17. Logan 18-20. Sioux City 22-23.
CHASE-LISTER (Southern: Glenn F. Chase, mgr.):
Jacksonville, Ill., Oct. 15-20.
CHICAGO STATE: Canton, O., Oct. 15-20.
CLARKE AND DENHOS THEATRE: Bloomington,
Ind., Oct. 15-20. Bedford 22-27.
CLARKE-CRESTON: Philadelphia, Pa., Nov. 5—Indefi-
nite.
CLARKE, HARRY CROSBY (What Did Tom-
kin Do): Hot Springs, Ark., Oct. 16. Terrellton,
Tex., 17. Dunton 18. Sherman 19. Denton 20. Ft.
Worth 22. Dallas 23. Waco 24. Belton 25. Temple
26. Hillsboro 27.
COBURN'S COMEDY: Latrobe, Pa., Oct. 15-20.
COLLIER, WILLIAM (On the Quiet): W. G. Smyth,
mgr.): Washington, D. C., Oct. 15-20.
COLUMBIA STOCK (Ed. C. Stewart, mgr.): Sioux
City, Ia., June 1—Indefinite.
COLUMBIA THEATRE STOCK (W. J. Jacobs, mgr.):
Newark, N. J., Sept. 5—Indefinite.
CONNOR AND MACK (Chas. F. Edwards, mgr.):
Sedbury, Md., Oct. 15-21. Crisfield 18-20. Cam-
bridge 22-23.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Hart-
ford 15-17. Willimantic 18-20. Middletown 22-23.
Holyoke, Mass., 23-Nov. 3.
COT ETIN AT GREENLY: Creston, Ia., Oct. 15. Oa-
khaven 17. Cedar Rapids 18. Iowa City 19. Moline
20. Davenport, Ia., 21. Burlington 22. Galva-
burg 23. Quincey 24. Rockford 25. Peoria 26.
COWSEY FAIR (W. A. La Bonti, mgr.): Elkhart,
Ind., Oct. 15. Kalamazo 17. Grand Rapids 18-20.
CRANE, WIL H. (Chas. Frohman, mgr.): New York
city Oct. 1—Indefinite.
CRAVEN'S ROX STOCK: New Whateom, Wash.,
Oct. 15-20.
CROSSLEY, HENRIETTA (Maurice Campbell, mgr.):
New York city Oct. 1—Indefinite.
CURTIS COMEDY: Tyler, Tex., Oct. 15-20. Kaufman
22-27. Sulphur Springs 28-Nov. 3.
DALEY-MILPEL COMEDY: Waukesha, Wis., 15-20.
DAVIDSON, FRANK: East Brady, Pa., Oct. 15-17.
DAVIDSON STOCK (A. E. Davidson, mgr.): Lafay-
ette, Ind., Oct. 15-20.
DELMORE AND WILSON (ra. J. La Motte, mgr.):
Red Bank, N. J., Oct. 18. Plainfield 21. Paterson
Nov. 1-3.
DEVERE AND SUTTON COMEDIANS: Park Falls,
Wis., Oct. 15-17. Phillips 18-20.
DE VINON CHESTER STOCK (Phil Levy, mgr.):
E. Liverpool, O., Oct. 15-20. Marietta 22. Pathen-
ton, W. Va., 23-24.
DE VOSSE, FLORA: Howard, Ill., Oct. 15-20. Bur-
lington, Wis., 22-24. Elgin 25-27.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New
York city Sept. 17—Indefinite.
DORMOND-PULLER: Macon, Ga., Sept. 3—Indefi-
nite.
DOWNING, ROBERT (E. D. Shaw, mgr.): Augusta,
Ga., Oct. 16. Charleston, S. C., 17. Savannah, Ga.,
18. Macon 19. Athens 20. Docteur, Ala., 22. Chet-
tanooga, Tenn., 23. Amistown, Ala., 24. Birmingham
25. Montgomery 26. Selma 27.
DOWN ON THE FARM (H. W. Link, mgr.): Camden,
N. J., Oct. 15-17. Franklin, Pa., 18-20.
DREW, JOHN (Chas. Frohman, mgr.): New York city
Sept. 11—Indefinite.
DYERIN, ETHEL (Eos Dyllynn, mgr.): Chester, Pa.,
Oct. 15-20.
ELDREY STOCK (E. Eldre, mgr.): Meriden, Conn., Oct.
15-21.
EMPIRE STOCK (Morse and White, mgrs.): Meriden,
Conn., Oct. 15-20.
EMPIRE THEATRE STOCK (Chas. Frohman, mgr.):
Buffalo, N. Y., Oct. 15-17. Syracuse 18. Utica 19.
Albany 20.
EWING-TAYLOR: Chanute, Kan., Oct. 15-20. Shaw-
nee, Okl., 17. Guthrie 22-Nov. 3.
FANE-FARRELL (H. H. Shackleton, mgr.): Newton,
Kan., Oct. 15-20. Wichita 22-27.
FERD'S JUNIOR THEATRE: Docteur, Ill., Oct. 15-20.
Springfield 22-27.
FIELD AND DEVOE: Smith Falls, Conn., Oct. 15-20.
FINNIGAN'S BALL (Eastern): Mt. Sterling, Ky., Oct.
16. Winchester 17. Lexington 18. Paris 19. Marysville
20.
FINNIGAN'S BALL (Western: Ollie Mack, mgr.):
Grand Island, Neb., 16. Central City 17. York 18.
Beatrice 19.
FINNIGAN'S 400: Williamsport, Pa., Oct. 15-16. North-
underland 17. Jersey Shore 18. Lock Haven 19.
Browne 20.
FISKE, MRS. CHARLES E. (Power, mgr.): Boston,
Mass., Oct. 15-Nov. 10.
FOR HER SAKE (Eastern: Lester Meltzer and Co-
mer, mgrs.): Dayton, O., Oct. 15-17. Indianapolis
Ind., 18-20. Cleveland, O., 22-27. Columbia 29-
Nov. 3.
FOR HER SAKE (Western: Russel and Holland,
mgrs.): Olympia, Wash., Oct. 15-20. Aberdeen 16.
Port Townsend 17. Gethrie 22. Rosburg 22. Ashland 23.
Yreka, Cal., 24. Red Bluff 25. Marysville 26. Stock-
ton 27. San Francisco 28-Nov. 3.
FOR NINA, NINA: THEATRE: Columbia, Mo., Oct.
15-20.
FROHMAN'S, DANIEL STOCK: Boston, Mass., Oct.
15-27.
FRONT STOCK: St. John, N. B., Sept. 24—Indefinite.
FREY STOCK: Cortland, N. Y., 15-20. Bristol, Conn.
21-22. Tiverton 23-25. Pittsfield, Mass., 26-Nov. 3.
GALLAGHER STOCK: Warren, Mass., Oct. 15-20.
West Warren 22-27.
GENNY STOCK (Wm. Stamford, mgr.): Sisterston,
W. Va., Oct. 15-20. Sharon, Pa., 22-27.
GILLETTE, WM. (Chas. Frohman, mgr.): Brooklyn,
N. Y., Oct. 8-20.
GILMORE, BARNEY: Cotoonsville, Pa., Oct. 15. Fred-
erick, Md., 17. Cumberland 18. Fairmount, W. Va.,
19. Athens, O., 20. Cincinnati 21-27.
GOLDFEN, RICHARD (Old Jed Prouty): Chicago, Ill.,
Oct. 15-20.
GODFREY STOCK (Fayrene Goodbar, mgr.): San An-
tonio, Tex., Sept. 3—Indefinite.
GOODWIN, NAT C. (Geo. W. Appleton, mgr.): Utica,
N. Y., Oct. 16. Scranton, Pa., 17. Harrisburg 18.
Norfolk, Va., 19. Richmond 20.
GOODWIN-WINTER (Jack Goodwin, mgr.): Thomas,
W. Va., Oct. 15-20. Roanoke 22-27.
GORMAN BROS.: Sherbrooke, Que., Can., Oct. 15.
Villefield 17. Ottawa 18-20.
GREEN'S DRAMATIC: Marion, O., Oct. 15-20. Circleville
22-27.
GREENHILL, JOHN (Al. Caldwell, mgr.): Port Hope,
Ont., Oct. 16. Belleville 17. Napanee 18. Picton 19.
Cornwall 20. Brockville 22. Smith Falls 23. Gananoche
24. Ottawa 25-27.
GRIMES' CELLAR (Doss): Des Moines, Ia., Oct. 18.
GUIGUICAN, EDWARD (Jos. H. Alliger, mgr.): New
Britain, Conn., Oct. 16. Waterbury 16. Hartford
18. New London 19. Yonkers, N. Y., 20.
HACKETT, JAMES K. (Daniel Frohman, mgr.): Bar-
ham, N. Y., Oct. 15-20.
HARCOEUR COMEDY (Ethel Fuller): Chas. K. Har-
ris, mgr.): Augusta, Me., Oct. 15-20. Rockland 22-27.
HASWIN, CARL A. (A. Lion's Heart): W. H. Ordish,
mgr.): Calif., Oct. 16. Berlin 17. Hamilton 18.
Woodstock 19. St. Thomas 20. Chatham 22. Port
Huron, Mich., 23. Saginaw 24, 25. Pontiac 26, 28.
Arbor 27.
HAWTHORN, GENE (Dick Ferris, prop.): Chas.
A. White, mgr.): Lawrenceton, Kan., Oct. 15-20.
Atchison 22-27. Lincoln, Neb., 22-Nov. 3.
HEARTS ARE TRIVIALS: Brooklyn, N. Y., Oct. 8-20.
HELD, ANNA (F. Ziegfeld, mgr.): Pittsburgh, Pa.,
Oct. 15-20. Cleveland, O., 22-27.
HELLO BILL (Willis M. Goodman, mgr.): Ottawa, Ont.,
Oct. 15-17. Troy, N. Y., 18-20. Philadelphia
Pa., 22-27. Annapolis, Md., 29. Cumberland 30.
Carmichaels, Pa., 31. Youngstown, O., Nov. 1.
Warren, Pa., 2. Akron, O., 3.
HER MAJESTY (W. A. Brady, mgr.): Boston, Mass.,
Oct. 8—Indefinite.
HERVE, JAS. (A. Schlesier and Co., props.): Geo. C.
Taylor, mgr.): New York city Sept. 24—Indefinite.
HULLMAN, MAIDIE: Little Falls, N. Y., Oct. 15-20.
HUMMELIN'S IDEALS: Mendville, Pa., Oct. 15-20.
M. Kasper 20-27.
HUNTERLY'S IMPERIAL STOCK: Chase H. Woods,
West 12. Saginaw, Mich., Oct. 15-20. Bay City 22-27.
INDIAN, TORGE AND CO. (Peter Buller): Balti-
more, Md., Oct. 14-20. New York city 22—Indefinite.
HOLIDAY COMEDY: Muncie, Ind., Oct. 15-20. Dan-
ville, Ill., 22-27. Evansville, Ind., Oct. 28-Nov. 6.
HOLLIS, LOURINE: No. Adams, Mass., Oct. 15-20.
HOUSTON REFEREE: Ventura, Calif., Oct. 15-20.
HOWARD-TORSET: Anderson, Ind., Oct. 15-20.
HOYT'S COMEDY: Subiaco, Indiana, Tex., Oct. 15-20.

UMAN HEARTS (Western): Allan Hampton, mgr.; Ashland, Wis., Oct. 16. W. Superior 17. Duluth, Minn., 19. Bradish 19. Little Falls 20. St. Cloud 21. Webster, N. D., 22. Fargo Falls 22. Grafton, N. D., 23. Winona, Minn., 26. 27. Grand Forks 27. DENVER STOCK

OLD ARKANSAN (Eastern): W. E. Newkirk, prop.; Chicago, Ill., Oct. 15-20.

ON THE SWANEE RIVER (Stage and Nickelodeon): Hoboken, N. J., Oct. 14-17.

OLDFIELD JACKSON: Altoona, Pa., Oct. 15-20. New Castle 22-23.

ONCE COMEDY (W. Avery, mgr.): Highwood, Ill., Aug. 20-indefinite.

IN OLD KENTUCKY: Kansas City, Mo., Oct. 15-20.

PIRATES (Sam H. B. Sie, mgr.): Philadelphia, Pa., Oct. 15-22.

JAMES-KIDNEY: Buffalo, N. Y., Oct. 15-20.

JEFFERSON, JOSEPH: Chicago, Ill., Oct. 8-20.

JOSEPH STOCK (C. E. White and E. E. Knudsen, mgrs.): Trinidad, Col., Oct. 15-21. Raton, N. M., 22-23. Los Vegas 24. Santa Fe 27. Madrid 28. Albuquerque 28-Nov. 3.

KEARNEY-SHANNON (James Edwards, mgr.): St. Louis, Mo., Oct. 15-21.

KELLOGG, JOHN E. (The Cipher Code): Toronto, Ont., Oct. 15-20.

KEMBLE AND SINCLAIR COMEDY (Gus Kemble, prop.; Chas. Sinclair, mgr.): Wellsville, N. Y., Oct. 15-20. Eldred, Pa., 22-27. Mt. Jewett 29-Nov. 2.

KEMMOTT LOCKE: Zanesville, O., Oct. 15-20.

KEYSTONE DRAMATIC (McGill and Chapman, prop.): Zanesville, O., Oct. 15-20. Portsmouth 22-23.

KELFOL STOCK (J. P. Kelfol, mgr.): St. Carroll, Ill., Oct. 15-20. Rockford 22-27.

KING DRAMATIC (Lawrence Guttman; Will Doshon, mgr.): Lebanon, Pa., Oct. 15-20. Harrisburg 22-27. Chester 28-Nov. 3.

KING DRAMATIC (Kirk Brown; N. Appell, mgr.): Johnstown, Pa., Oct. 15-20. Cumberland, Md., 22-27. Wheeling, W. Va., 28-Nov. 3.

KING-PEEFINS: Denison, Ia., Oct. 15-20.

KINGLEY-RUSSELL: Jerseyville, Ill., Oct. 15-20. Edwardsville 28-29.

KIPLING'S COMEDIANS (Edw. Kipling, mgr.): Charleston, Ill., Oct. 15-20.

KLAAS-NOVILLIE (Nep. Scoville, mgr.): Bendix, N. Y., Oct. 15-20.

KLIMPFER-HEARN: Little Rock, Ark., Oct. 15-20.

KNOBS OF TENNESSEE: Chicago, Ill., Oct. 15-20.

LAUREL SIDE FROM BANGOR: West Newton, Pa., Oct. 16. Beaver Falls 17. Belle Vernon 18. Monongahela 19. Washington 20.

LEAF AND FLOW: Cat Inn: A. G. Delamater, prop.; Toledo, Ohio, Oct. 15-20. Chicago, Ill., 22-27.

LE MOINE, MRS. (Gibber and Co., mgrs.): New York city, Oct. 8-indefinite.

LEVELLE, HENNESSY (other People's Money): Pennsylvania, Pa., Oct. 16. Clearfield 17. Phillipsburg 18. Scranton 19. Jersey Shore 20. Wellboro 21-22. Covington 23. Lewisburg 24. DuBois 25. Pittsburgh 26. Reading 27. Bethlehem 29. Paterson, N. J., 28. 29. Binghamton, N. Y., Nov. 1. Middletown 2. Hoboken 2.

LEVELLE, THINIE (Fred Robbins, mgr.): Utica, N. Y., Oct. 15-20. Creston 17. William 18. Red Oak 19. Oneonta 20. Shenandoah 22.

LONG, F. L.: Ft. Dodge, Ia., Oct. 15-20.

LOST IN EGYPT (Clark and Parkinson): Latrobe, Pa., Oct. 16. Greensburg 20. Morgantown, W. Va., 21.

LOST IN THE DESERT: Gouverneur, N. Y., Oct. 16. Kingston 17. Poughkeepsie 18. Troy 19. 20. Albany 21-22. Cohoes 23. Schenectady 24. 25. Syracuse 26. Rochester Nov. 1-2.

LOST RIVER: New York city Oct. 1-indefinite.

LYCEUM THEATRE STOCK: St. Joseph, Mo., Oct. 15-20.

MAGALY AND PATTON: Jamestown, N. Y., Oct. 15-20.

MAGUIRE, JERE (Harry Katzen, mgr.): Lynn, Mass., Oct. 15-20. Sudbury 20-27.

M-HENRY, NELLIE: Toledo, O., Oct. 15-20.

MCSELELYN'S TWINS: Savanna, Ill., Oct. 18.

MACK, ANDREW (The Rebel; Rich and Harris, mgrs.): Newark, N. J., Oct. 22-27. Boston, Mass., 28-Nov. 3.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Penn, Ind., Oct. 15-27. Marion 18-20. Hartford City 22-28. Montpelier 25-27.

MALONEY'S WEDDING DAY (J. L. McCabe; Will H. Crimmins, mgr.): Villers, Ia., Oct. 16. Clarinda 17. Coon 18. Melvern 19. Portsmouth, N. H., 22-23. Bingham, Ia., 25. Rockport, Mo., 28. Auburn, Neb., 25. W. 26. Belleville, Kan., 27.

MAMMELLE AWKINS (Alfred Aaron, mgr.): Indianapolis, Ind., Oct. 15-20.

MANNING, MARY (Frank McKee, mgr.): Toledo, O., Oct. 15-16. Indianapolis, Ind., 19. 20.

MARY'S ENEMY (Gus Hill's): New York city Oct. 15-20.

MANSFIELD, RICHARD (A. H. Palmer, mgr.): New York city Oct. 3-indefinite.

MANTILLA, ROBERT (M. W. Hanley, mgr.): Minneapolis, Minn., Oct. 15-20. Faribault 22.

MARSH BROS. (Co. 1; T. Marks, mgr.): Pontiac, Mich., Oct. 15-20.

MARSH BROS. (No. 2; R. W. Marks, mgr.): Corning, N. Y., Oct. 15-20. Elmira 22-27.

MARLOWE, JULIA (C. R. Dillingham, mgr.): Clinton, Ia., Oct. 15-Nov. 3.

MATTHEWS, CLARA: Calvary, R. C., Oct. 17-22.

MATTHEWS AND RULGER (Dunne and Ryley, mgrs.): Springfield, Mo., Oct. 16. Ft. Smith, Ark., 17. Texarkana 18. Dallas, Tex., 19. Ft. Worth 20.

MEET IN CHINATOWN (W. O. Adams, mgr.): Cambridge, O., Oct. 17. Wheeling, W. Va., 18-20. Steubenville, O., 22. Rochester, Pa., 23. Youngstown, O., 24. Greenville, Pa., 25. E. Liverpool, O., 26. New Philadelphia 27.

MISSES CLOTHES (John Cahn, mgr.): Newark, O., Oct. 16. Richmond, Ind., 17. Middletown, O., 18. Springfield, 19. Port Wayne, Ind., 20.

MISAKES WILL HAPTEM: New Orleans, La., Oct. 15-20.

MISB. O'SHAUGNESSY, WASH LADY (Frank P. Baker, mgr.): Zanesville, O., Oct. 16. Tiffin 17. Toledo 18-20. Chicago, Ill., 22-27. Milwaukee, Wis., 28-Nov. 3.

MISERKA, MADAME: Montreal, Can., Oct. 15-20.

MISSES STOCK: Junction City, Kan., Oct. 15-20.

MISSES COMEDY (Leigh Morrison, mgr.): Haverhill, Mass., Oct. 15-20.

MISSES KRESS: Jackson, Tenn., Oct. 15-20.

MURPHY, JOSEPH: Toronto, Can., Oct. 15-27. Detroit, Mich., 28-Nov. 3.

MURPHY, TIM (Fred G. Berger, mgr.): Milwaukee, Wis., Oct. 15-27. Washington, D. C., 29-Nov. 3.

MURPHY'S MASQUERADE (Joe King, mgr.): Jefferson, Tex., Oct. 15. Marshall 16. Palestine 17. Bryan 18. Navasota 19. Houston 20.

MURRAY AND MURRAY (Shooting the Chutes; Eddie Mack, mgr.): Newark, N. J., Oct. 15-20. Baltimore, Md., 21-27.

MURRAY WILLIAM (J. M. Stock, mgr.): Fall River, Mass., Oct. 15-17.

MURV'S LITTLE IRENE (W.H. Myers, mgr.): Lima, O., Oct. 15-20. Fort Wayne, Ind., 22-27.

MURKIE AND HARDER (J. G. Glasgow, mgr.): Youngstown, Mo., Oct. 16-21.

NAUGHTY ANTHONY AND MME. BUTTERFLY (David Belasco, prop. and mgr.): Portland, Me., Oct. 15-16. Manchester, N. H., 17. Lowell, Mass., 18.

NEILL, JAMES: Ft. Myers, Mo., Oct. 19. 20. Helens 21. Butte 24-27. Anchorage 29. Salt Lake City, U. S., 29-Nov. 3.

NEW YORK STOCK (Felix Bied, mgr.): Danville, Va., Oct. 15-20. Greensboro, N. C., 22-24. Goldsboro 25.

NEXT DOOR (J. H. Arthur, mgr.): Elmira, N. Y., Oct. 16. Williamsport, Pa., 17. Wilton 18. Brooklyn 19. Danville 20. Lewiston 22. Samburg 23. Mt. Carmel 24. Ashland 25. Girardville 26. Shenandoah 27. Mahoning City 29. Portville 30. Lebanon 31.

OLIFF, CHAUNCEY: Chicago, Ill., Oct. 8-20.

OLD ARKANSAN: Centerville, Ia., Oct. 16. Ocoee 17. Leon 18. Bethany, Mo., 19. Marysville 20. Norton, Kan., 21. Topeka 25. Lawrence 26. Leavenworth 27. Richmond, Mo., 29. Sedalia 31. Waukesha Nov. 1. Rich Hill 2.

OLD PUDDINHEAD (G. Ketchick and Pfleiderer, mgrs.): Elizabeth, N. J., Oct. 20.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Madison, N. D., Oct. 16. Dickinson 17. Miles City, Mont., 18. Billings 19. Livingston 20. Butte 22-27.

OLIVER-LESLIE STOCK: Los Angeles, Cal., Sept. 9-indefinite.

ONEILL, JAMES (Lichter and Co., mgrs.): Boston, Mass., Sept. 14-Oct. 2. New York city 23-indefinite.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Chicago, Ill., Oct. 8-20.

ON THE SWANEE RIVER (Stage and Nickelodeon, prop.; C. M. Pattee, mgr.): Chicago, Ill., Oct. 14-27.

OVER THE FENCE (F. Orr, mgr.): Greensburg, Pa., Oct. 16. Vandergrift 17. Kittanning 18.

OVER THE SEA: Cleveland, O., Oct. 15-20.

PALMER'S STOCK (W. R. Palmer, mgr.): Danville, Va., Oct. 15-20. Greensboro, N. C., 22-24. Goldsboro 25-27. Rocky Mount 29-31. Fayetteville Nov. 1-3.

PANTON CORSE, STOCK (J. T. Macnulty, mgr.): Brockton, Mass., Oct. 8-20. Fall River, Mass., 22-27. New Bedford 28-Nov. 3.

PANTON CORSE, STOCK (David L. Ramage, mgr.): Newport, R. I., Oct. 15-20. Taunton, Mass., 22-27. Lynn 28-Nov. 3.

PANTON THEATRE STOCK (E. M. Gotthold, mgr.): Brooklyn, N. Y., Sept. 24-indefinite.

PERKINS, WALTER (The Man from Mexico): New York, N. Y., Wheeler, mgr.: Lock Haven, Pa., Oct. 16. Wyalusing 17. Edgewood 18. Bradford 19. Warren 20. Wellsville, N. Y., 21. Penn Yan 22. Canandaigua 25. Seneca Falls 26. Ithaca 27. Binghamton 29.

PELICAN STOCK: Lawrence, Mass., Oct. 15-20. New London, Conn., 22-27. Norwich 28-Nov. 3.

PIERSON STOCK: Atlanta, Ga., Sept. 24-indefinite.

PRICE ARLINGTON (Wm. N. Smith, mgr.): Davis, Ind., Oct. 15-20.

PRIVATE JOHN ALLEN (Wm. R. Hanford): Spartanburg, S. C., 16. Orangeburg 17. Charleston 18. Savannah, Ga., 19. 20. Augusta 22. Macon 23.

PROUD, DAVID (C. W. Smith, mgr.): New Haven, Conn., Oct. 15-20.

QUO VADIS (Alden Bennett's; Col. Bennett, mgr.): Montevideo, Ia., Oct. 16. Milwaukee 18. Green Bay, 19. 20.

QUO VADIS (Alden Bennett's; E. C. Sumner, mgr.): Canton, Ill., Oct. 16. Peoria 17. Clinton 18. Pekin 19. D. Waterloo 20. Remsen 21. Elkhorn 22. Clinton 23. Peoria 24. Charlotte 25.

QUO VADIS (Alden Bennett's; E. L. Stetson, mgr.): Belfast, Me., Oct. 16. Waterville 17.

QUO VADIS (E. C. Whitney and Edwin Knudsen, No. 23; San Francisco, Cal., Oct. 6-27.

QUO VADIS (E. C. Carpenter): Plymouth, Ind., Oct. 16. Warsaw 17.

RALPHINE, JACKIE (Guy Cuffman, mgr.): Des Moines, Ia., Oct. 16. 18.

RASILAND-MARIE: New Bethlehem, Pa., Oct. 15-16. 17. Scranton 18-19.

RATTING THE WHIRLWIND: Pittsford, Pa., Oct. 15-20. Syracuse, N. Y., 22-24. Albany 25-27. Glens Falls 28-Nov. 2.

REEDING CO. (No. 1): Fremont, Neb., Oct. 15-20.

REEDING CO. (No. 2): Galena, Ill., Aug. 23-26.

REMEMBER THE MAINE (Lincoln J. Carter's; W. F. Dunn, mgr.): London, Ont., Oct. 16. Guelph 17. Brantford 18. Peterborough 19. Port 20. Quebec 21-22. Ottawa, Ont., 22-27. Montreal, Que., 23-27.

ROBINSON, FRANK: Bridgeton, N. J., Oct. 15-20.

ROBINSON, WALTER (W. V. Arthur, mgr.): Denver, Col., Oct. 15-20.

ROBINS, WALTER: Tallahassee, Fla., Oct. 15-20.

ROGUE AND ROBBIN: Burlington, Vt., Oct. 15-20.

ROGERS BROS.: New York city Sept. 27-indefinite.

ROWE-KING STOCK: Farmington, Me., Oct. 15-20.

RYAN, VANCE: 18-29. Norway 25-27. Belfast 28-Nov. 3.

ROYALTY THEATRUM (Gus Hill): Theo. P. Henry, mgr.): Toledo, Ohio, 15-20. Detroit, Mich., 22-23. Chicago, Ill., 29-Nov. 3.

RUSSELL, ANNIE (Royal Family; Chas. Frohman, mgr.): New York city Sept. 5-indefinite.

SCHILLER STOCK (A. Schiller, mgr.): Wilkes-Barre, Pa., Oct. 15-29. Scranton 22-25.

SECRET SERVICE (Julian Cahn, mgr.): New Haven, Conn., Oct. 15-17. Philadelphia, Pa., 22-25.

SELF AND LADY: New York city Oct. 8-20.

SHANNON, HARRY: Scranton, Pa., Oct. 15-20.

SHEA, THOMAS: Preston, N. J., Oct. 15-20. Providence, R. I., 22-27.

SHEPPARD, TOMMY: Sharon, Pa., Oct. 15-20.

SHENANDOAH (Jacob Litt, mgr.): St. Paul, Minn., Oct. 15-20.

SHERRILL, BORMER (No. 2; Chas. Frohman, mgr.): New Orleans, La., Oct. 14-20.

SHERMAN, ROBERT: Sigourney, Ia., Oct. 15-20.

SHELDON, JESSIE (Harry W. Smith, mgr.): Hartford, Cal., Oct. 15-20.

SHELDON, JAMES (James'': Wm. R. Gross, mgr.): Auburn, Ind., Oct. 15-20. Kosciusko 21. Ft. Wayne 22-27. Muncie 28. Indianapolis 29. Wheeling Nov. 1. Waynesburg, Pa., 2. Beloit, O., 2.

SHEPPARD STOCK: Buffalo, N. Y., Sept. 10-indefinite.

SHERIDAN, W. J.: Fielding, mgr.): Baltimore, Md., Oct. 15-20. New York city 22-25.

SHIRLEY AND SHERIDAN STOCK (Mittenwood Bros., mgrs.): Jersey City, N. J., Oct. 15-20. New Haven, Conn., 22-24. Paterson, N. J., 25-27.

SOUTHERN, E. H. (Gundi Frohman, mgr.): Providence, R. I., Oct. 15-27. Hartford, N. Y., 22-25. Washington, D. C., 29-Nov. 3.

SOUTHERN STOCK (ELLA WILSON d. Duane, prop.): Auburn, Me., Oct. 15-20.

SPENCER DRAMATIC (W. Dick Harrison, bus.-mgr.): St. Thomas, Ont., Oct. 15-20.

SPRING AND SUMMER SPOTS (Mittenwood Bros., mgrs.): Jersey City, N. J., Oct. 15-20. New Haven, Conn., 22-24. Paterson, N. J., 25-27.

SPRINGFIELD LIFE: Ottawa, Ill., Oct. 16. Streator 17. Springfield 18. Galesburg 19. Peoria 20. Bloomington 21. Decatur 22. Danville 24. Loganport 25. Logansport 26. South Bend 26. Kalamazoo, Mich., 27. Buffalo, N. Y., 29-Nov. 3.

STANDARD STOCK (Jacobs and Sternberg, mgrs.): Elwood, Ind., Oct. 15-20.

STEVENS STOCK (Ludmilla Stevens, prop. and mgr.): Oakland, Cal., 15-20.

STEVENS, JAMES (James'': Wm. R. Gross, mgr.): Auburn, Ind., Oct. 15-20. Kosciusko 21. Ft. Wayne 22-27. Muncie 28. Indianapolis 29. Wheeling Nov. 1. Waynesburg, Pa., 2.

STEVENS, OTIS (Jos. Buckley, mgr.): Newark, N. J., Oct. 15-20.

STEVES AND STEVENS STOCK (Mittenwood Bros., mgrs.): Jersey City, N. J., Oct. 15-20. New Haven, Conn., 22-24. Paterson, N. J., 25-27.

STEVES STOCK (Ludmilla Stevens, prop. and mgr.): Oakland, Cal., 15-20.

STEVES, JAMES (James'': Wm. R. Gross, mgr.): Lowell, Mass., 16-17. Springfield, Me., 18. Portland 19-20. Lowell 21-22. Rockland 23. Wiscasset 24. Salem, Mass., 25. Lowell 26. Portland 27. Bangor 28. Lewiston 29. Burlington, Vt., 30.

STEVES STOCK (ELIJAH WILSON d. Duane, prop.): Auburn, Me., Oct. 15-20.

STEVES DRAMATIC (W. Dick Harrison, bus.-mgr.): St. Thomas, Ont., Oct. 15-20.

SPRINGFIELD FARM (Edwin Thanouser, mgr.): Wilmington, Del., Aug. 27-indefinite.

THE ADVENTURES OF FRANCIS: Philadelphia, Pa., Oct. 20-indefinite.

THE BLOWERS AFTER DARK: Scranton, Pa., Oct. 18-20.

THE BLOWERS AFTER DARK (Sullivan, Harris and Blair, mgrs.): Cincinnati, O., Oct. 15-20.

THE CHOIR INVISIBLE (Lichter and Co., mgr.): Boston, Mass., Oct. 1-15-indefinite.

THE CHRISTIAN (Western): Liebler and Co., mgr.): Athol, Mass., Oct. 16. Leominster 17. Nashua, N. H., 18. Chelmsford, Mass., 19. Milford 20. Brockton 22. New Bedford 23. Holyoke 24. Westfield 25. No. Adams 27.

THE CHRISTIAN (Western): Liebler and Co., mgr.): Memphis, Tenn., Oct. 15-18. Nashville 19, 20.

THE CLOUD AND I (Hanna and Koenig): Grafton, W. Va., Oct. 16. Monongah 17. Wartington 18. Cameron 19. Martin's Ferry, O., 20. Barnesville 22. Cambridge 23.

THE CONVICTS DAUGHTER: Urbana, O., Oct. 16. Washington C. H., 17. Greenfield 18. Hillsboro 19. Hamilton 20. Dayton 22. 23. Soldiers' Home 23. Cincinnati Nov. 3.

THE COUNTY FAIR (Nell Burgess): Concord, N. H., Oct. 16. Woonsocket, R. I., 17. Salem, Mass., 18. Bangor, Me., 19, 20. Belfast 22. Augusta 23. Portland 25. Bath 26. Lewiston 27. Burlington, Vt., 30. Montpelier 31.

THE DAIRY FARM (Eastern): J. H. Wallack, mgr.): Jersey City, N. J., Oct. 15-20. Baltimore, Md., 22-27. Newark, N. J., 28-Nov. 3.

THE DEVIL'S AUCTION: Syracuse, N. Y., Oct. 15-20. Rochester 18-29.

THE ELECTED SPARK: Hartford, Conn., Oct. 17.

THE ELEVENTH HOUR (Lincoln J. Carter): Fredric Kimball, mgr.): Portage, Wis., Oct. 16. Marathon 27. Wausau 28. Marquette 29. Milwaukee 19. Belvidere 20. Chicago, Ill., 21-Nov. 10.

THE FAST MAIL (Lincoln J. Carter's; Edmund May, mgr.): Livingston, Mont., Oct. 16. Bozeman 27. Butte 28-29. Anaconda 22. Missoula 23. Helena 24. 25. Olympia 26. Tacoma 27. Portland, Ore., 28-Nov. 3.

THE GAMEKEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Warren, Pa., Oct. 16. Loretto 16. Rochester, Pa., 18. New Castle 19. Sharon 20. Titusville 22. Penn. 23. St. 24. St. Thomas, Oct. 25.

THE HEART OF CHICAGO (Ed. W. Bouland, mgr.): Penn Yan, N. Y., Oct. 16. Auburn 17.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Philadelphia, Pa., Oct. 15-20. Harlem, N. Y., 22-27. Middletown 28. Schenectady 29. Coopersburg 30. Amsterdam Nov. 1. Glens Falls 2. Oneonta 3. Cobourg 1. Cobourg 2. B. 2. Ellicott 3. Randolph 4. Utica 22.

THE HOUSE THAT JACK BUILT (Broadhurst Bros., mgrs.): Chicago, Ill., Nov. 15-indefinite.

THE IVY LEAF (Johnson and Smiley, mgrs.): Louisville, Ky., Oct. 16. Bowling Green 17. Jefferson City 18. Sedalia 19. Independence 20. Kansas City 22-25.

THE KATZENJAMMER KIDS (Blondell and Penney, mgrs.): Portland, Me., Oct. 15-17. Lynn, Mass., 18-20. Schenectady 19. Elmira 22.

THE GREAT NORTHWEST: Indianapolis, Ind., Oct. 15-20.

THE HUNTER'S MATE: Boston, Mass., Oct. 15-20. Philbrick, John, Pa., Oct. 15-20.

THE HEART OF CHICAGO (Ed. W. Bouland, mgr.): Penn Yan, N. Y., Oct. 16. Auburn 17.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Philadelphia, Pa., Oct. 15-20. Harlem, N. Y., 22-27. Middletown 28. Schenectady 29. Coopersburg 30. Amsterdam Nov. 1. Glens Falls 2. Oneonta 3.

THE HOUSE THAT JACK BUILT (Broadhurst Bros., mgrs.): Chicago, Ill., Nov. 15-indefinite.

THE LAST FIRST (Warner and Oct., mgrs.): Breen, N. Y., Oct. 16. Binghamton 17.

THE LIMITED MAIL (Elmer E. Vane, mgr.): Erie, Pa., Oct. 15-17. Jamestown, N. Y., 18. Franklin 22-24. Ashland, O., 25-27. Youngstown 28-Nov. 3.

THE LITTLE MINISTER (Chas. Frohman, mgr.): Youngstown, O., Oct. 16. New Castle, Pa., 17. Washington 18. Wheeling, W. Va., 19. Bellville 20. Parkersburg, W. Va., 22.

THE MAX FROM MEXICO (Broadhurst Bros., mgr.): San Francisco, Cal., Oct. 15-20.

THE MAX FROM THE WEST (J. J. Jeffries): Brooklyn, N. Y., Oct. 15-20.

THE WAY-OF-ONE'S WAY: Temple, Tex., Oct. 16. Bolton 17. Hillsboro 18. Corsicana 19. Waco 20. Dallas 22. Gainesville 23. Denton 24. Sherman 25. Denton 26. Ft. Worth 27. Tyler 28. Palestine 29. Longview 31. Marshall Nov. 1. Shreveport, La., 2. Texarkana, Ark., 3.

THE MISSOURI GIRL (Fred Raymond, mgr.): Penn. Oct. 16. Bensenville 19. Fowler 20. Chicago, Ill., 21-27. Hammond, Ind., 28. Marengo, Ill., 29. Crown Point 30. LaSalle 31.

THE OLD WESTERN (Ed. Thompson and W. H. House, mgrs.): Hartford, Conn., Oct. 15-20.

THE PRINCE OF THE WORLD (G. E. Smith): Ft. Smith, Ark., Oct. 16. Hot Springs 17, 18. Memphis, Tenn., 19-22. Jackson, Miss., 21. Nashville, Tenn., 23-26.

THE PRISONER OF ZENICA (G. E. Smith): Columbus, Ga., Oct. 15-20.

THE DRAKE OF HENDA (Shipman Bros., mgr.): Victoria, Col., Oct. 25, Since 17, 18, Gulf 18, 20.

THE DRAKES OF CHINATOWN: Philadelphia, Pa., Oct. 18.

THE DEAD WIDOW BROWN: Somers, N. Y., Oct. 14-20.

THE DOOR BOX (Andrew Robson; Jack Hirsch, mgr.): Cleveland, O., Oct. 15-20.

THE SIGN OF THE CROSS (Tom Pitt, mgr.): Boston, Mass., Oct. 15-22.

THE SONGS OF SATAN: Galveston, Tex., Oct. 15.

THE SPAN OF LIFE (Lewis Donnegan, mgr.): Hoboken, N. J., Oct. 15-17, Bridgeport, Conn., Oct. 15-16.

THE STAR AND GARTER (The Agusti; Frank Miller, mgr.): New Haven, Conn., Oct. 25-27, Philadelphia, Pa., 28-Nov. 3.

THE STOWAWAY (Thomas and Newton, mgrs.): Kroha, Ind., Oct. 16, Hartshorn 17, Lehigh 18, Colgate 19, Shawnee 20, Toledo 21, El Reno 22, Kingfisher 23, Oklahoma City 24, Guthrie 25, Perry 26, Ponca City 27, Arkansas City, Kan., 28, Wellington 29, Winfield 31, Wichita Nov. 1, Newton 2, McPherson 3.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Concord, N. H., Oct. 16, Peterboro 17, Gardner, Mass., 18, Fitchburg 19, Lowell 20, Portsmouth, N. H., 22, Newburyport, Mass., 23, Ipswich 24, Somersworth 25, N. H., 26, Gloucester, Mass., 27, Haverhill 28.

THE THREE MUSKETEERS (G. D. Stair and Gen. H. Nicolai, mgrs.): Saratoga, N. Y., Oct. 16.

THE THREE OF LEVEE (E. N. McDaniel, mgr.): St. Louis, Mo., Oct. 14-20, Evansville, Ind., 21.

THE VILLAGE POSTMASTER (of Wesley Rosequist, mgr.): Dover, N. H., Oct. 16, Nashua 17, Manchester 18, 19, Pittsburgh, Mass., 20.

THE WATCH ON THE RHINE (Eugene Carson, Nellie and Ellis, mgrs.): Detroit, Mich., Oct. 14-20, Cincinnati, O., 21-27, Pittsburgh, Pa., 28-Nov. 3.

THE WOMAN IN BLACK (Jack Boehler, mgr.): Chicago, Ill., Oct. 8-12.

THE WOODS OF MISS. VAN COIT: Paterson, N. J., Oct. 16, 17, Saratoga, N. Y., 18, Oneonta 19, Worcester 20, Canandaigua 22.

THE WORLD (Dickson and Mustard; D. E. Bonn, mgr.): Gadsden, Ala., Oct. 16, Kewanee 17, Freeport 18, Rockford 19, Janesville, Wis., 20, Milwaukee 21-27.

THE WORLD AGAINST HE: Sam R. Villay: New Britain, Conn., Oct. 15-17, Lowell, Mass., 18-20.

THEATRE (Clarence M. Brune, mgr.): Boston, Mass., Oct. 22-27.

THROUGH THE BREAKERS (Guy Hill, mgr.): Detroit, Mich., Oct. 15-20.

TWO JOLLY COMPANIONS (No. 1: German Bros., mgrs.): Sherbrooke, Que., Oct. 16, Ottawa, Oct. 18, Port 22, Gaspesie 23, Bécancour 24, Peterborough 25, Lindsay 27, Gillies 28, Barrie 29, Berlin 30, Woodstock 2, London 3, 21.

TWO LITTLE LAGRANES (Edward C. White, mgr.): Brooklyn, N. Y., Oct. 14-20, Jersey City, N. J., 21-27, Philadelphia, Pa., 28-Nov. 3.

TWO MARRIED MEN (Chas. E. Schilling, mgr.): Spokane, Ill., Oct. 16, Beloit, Wis., 17, Janesville 18, Fond du Lac 19, Oshkosh 21, Green Bay 22, Menomonie 23, Menominee 24, Appleton 25, Waupaca 26, Grand Rapids 27, Stevens Point 28, Wausau 29, Merrill 30.

UNCLE JOSH SPURGEON (J. H. Heckman, mgr.): Caldwell, Id., Oct. 17, Huntington, W. Va., 18, Weiser, Id., 20, Baker City, Ore., 21, Le Grand 24, Pendleton 26.

UNCLE SAM IN CHINA (Alder Benedict's; John L. Ashton, mgr.): Windham, Conn., Oct. 16, Bristol 17, Middlebury, Vt., 18, 20, New York City 22-25.

UNCLE TOM'S CABIN (M. W. Martin's, Western; Geo. D. Walters, mgr.): Boise, Id., Oct. 16, Jefferson 17, Carroll 18, Atlantic 19, Redding 20.

UNCLE TOM'S CABIN (Stetson's, Eastern; Lewis Winkler, mgr.): Orange, N. J., Oct. 16, Morristown 17, Englewood 18, Hackensack 19, Passaic 20.

UNCLE TOM'S CABIN (Stetson's, Western; Wm. Kilbey, mgr.): Sharon, Pa., Oct. 16, Wooster, O., 17, Ashland 18, Wadsworth 19, Warren 20, Conneaut 21, Erie, Pa., 22, St. Catherine's, Ont., 24, Hamilton 25-27.

UNDER THE DOME (Lincoln J. Carter, mgr.): Coldwater, Mich., Oct. 16, Sturgis 17, South Bend, Ind., 18, Michigan City 19, Pullman 20, Hammond, Ind., 21, Kewanee, Ill., 22, Charleston 23, Mattoon 24, Peoria 25.

UNDER THE RED ROBE (Julius Cahn, mgr.): Providence, R. I., Oct. 15-20.

VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.

VALUABLE ALLEY (Gen. Hashbron, mgr.): Palmer, Mass., Oct. 22-27, Westfield 28-Nov. 3.

WALF'S COMEDY: Fall River, Mass., Oct. 15-29, Fitchburg 22-27.

WALSH, BLANCHE: New York city Oct. 8—indefinite.

WALDERS, JULIE (Side-Tracked): Dayton, O., Oct. 16, Coateson 17, New Comerstown 18, Chillicothe 19, Canal Dover 20, Massillon 22,erville 23, Salem 24, Alliance 25, Kent 26, Youngstown 27, Ashtabula 29, Lorain 31, Norwalk Nov. 1, Sandusky 2, Findlay 2.

WALSH AND VOTES (E. D. Star, mgr.): Dubuque, Ia., Oct. 16, Cedar Rapids 17, Marshalltown 18, Des Moines 19, 20, Sioux City, Iowa, 21, Kansas City 22-27.

WALSH, FIREK: Carthage, Mo., Oct. 16, Pittsburg 17, Joplin 18, Springfield 19, Fayetteville, Ark., 20, Ft. Smith 22.

WAGNER COMEDY (Gen. R. Warner, mgr.): Mason City, Ia., Oct. 22-27.

WAY DOWN EAST (Eastern): Rochester, N. Y., Oct. 15-20, Cortland 22.

WAY DOWN EAST (Western): Louisville, Ky., Oct. 15-20, Cincinnati 21-27.

WE-UMS OF TENNESSEE (Mittenhill Bros., mgrs.): Jersey City, N. J., Oct. 15-28, New Haven, Conn., 29-34, Paterson, N. J., 25-27.

WHAT HAPPENED TO JONES (Chas. F. Brown, mgr.): Bath, Me., Oct. 16, Rockland 17, Brunswick 18, Gardiner 19, Portmouth, N. H., 20, Lancaster 21, Gardner 22, Orange 23, Pittsfield 25, Troy, N. Y., 26, 27, Camden, N. J., 28-30, Atlantic City Nov. 1, Asbury Park 2.

WHAT HAPPENED TO JONES (Grounhurst Bros., mgrs.): Canton, O., Oct. 16, Elyria 17, Lorain 18, Kent 19, Mansfield 20, Marion 22.

WHAT IF (C. O. COKE (Western): Miller and Eagan, mgrs.): Rochester, N. Y., Oct. 15-17.

WHAT IF (C. O. COKE (Western): Elmira, Walters, perf. 1, Bingham, Tex., Oct. 19, Denison 20, Parsons, Kan., 21, Ottawa 22, Topeka 23, Emporia 27.

WHITE FORTIE (J. Farnst): Appleton, Mich., Oct. 16, Fond du Lac 17, Sheboygan 18, Oconomowoc 19, Waukesha 20, Milwaukee 21, Peterboro 22, Gillies 23, Barrie 24, Guelph 25, Berlin 26, Galt 27, London 29, St. Thomas 30, Hamilton 31, St. Catherine's Nov. 1, Lockport, N. Y., 2, Niagara Falls 3.

CASTLE SQUARE (No. 2: St. Louis, Mo., Nov. 19-20, indefinite.

CHICHESTER COMIC OPERA: Newport, Conn., Va., Oct. 16-20.

DANIELS, FRANK (Kirkle Le Shelle, mgr.): Des Moines, Ia., Oct. 16, Siding City 17, Omaha 18, 19-20, Lincoln 22, St. Joseph, Mo., 21, Topeka 25, Kansas City, Mo., 25-27, Denver, Col., 29-Nov. 3.

DE ANGELIS, JEFFERSON: Indianapolis, Ind., Oct. 18, St. Louis, Mo., 27-28.

ELITE OPERA: Birmingham, Ala., Aug. 13—Indefinite.

FOXY QUILTER: New Haven, Conn., Oct. 16-20, Washington, D. C., 22-27.

GRAND ENGLISH OPERA (Maurice Gray and Henry W. Savage, mgrs.): New York city Oct. 1—Indefinite.

GRAY MAUREICE: Los Angeles, Calif., Nov. 9, 10, San Francisco 12-Dec. 1.

INTERNATIONAL OPERA: Elizabeth, N. J., Oct. 16, 17, Newark 18, Hudson 19, New York 20, Peterboro 21, Gillies 22, Barrie 23, Lindsay 24, Peterboro 25, Chillicothe 26, Toledo 27, Marion 28, Burton 29, 30, 31, Cincinnati 21-27, Marion, Ind., 28, Burton, O., 29-30, Cleveland 31-37, Marion, Ind., 28, St. Louis 29, 30, 31, Toledo 32-37, Marion, Ind., 32, 33, 34, 35, 36, 37, Toledo 38-42, Marion, Ind., 38, 39, 40, 41, 42, Toledo 43-47, Marion, Ind., 43, 44, 45, 46, 47, Toledo 48-52, Marion, Ind., 48, 49, 50, 51, 52, Toledo 53-57, Marion, Ind., 53, 54, 55, 56, 57, Toledo 58-62, Marion, Ind., 58, 59, 60, 61, 62, Toledo 63-67, Marion, Ind., 63, 64, 65, 66, 67, Toledo 68-72, Marion, Ind., 68, 69, 70, 71, 72, Toledo 73-77, Marion, Ind., 73, 74, 75, 76, 77, Toledo 78-82, Marion, Ind., 78, 79, 80, 81, 82, Toledo 83-87, Marion, Ind., 83, 84, 85, 86, 87, Toledo 88-92, Marion, Ind., 88, 89, 90, 91, 92, Toledo 93-97, Marion, Ind., 93, 94, 95, 96, 97, Toledo 98-102, Marion, Ind., 98, 99, 100, 101, 102, Toledo 103-107, Marion, Ind., 103, 104, 105, 106, 107, Toledo 108-112, Marion, Ind., 108, 109, 110, 111, 112, Toledo 113-117, Marion, Ind., 113, 114, 115, 116, 117, Toledo 118-122, Marion, Ind., 118, 119, 120, 121, 122, Toledo 123-127, Marion, Ind., 123, 124, 125, 126, 127, Toledo 128-132, Marion, Ind., 128, 129, 130, 131, 132, Toledo 133-137, Marion, Ind., 133, 134, 135, 136, 137, Toledo 138-142, Marion, Ind., 138, 139, 140, 141, 142, Toledo 143-147, Marion, Ind., 143, 144, 145, 146, 147, Toledo 148-152, Marion, Ind., 148, 149, 150, 151, 152, Toledo 153-157, Marion, Ind., 153, 154, 155, 156, 157, Toledo 158-162, Marion, Ind., 158, 159, 160, 161, 162, Toledo 163-167, Marion, Ind., 163, 164, 165, 166, 167, Toledo 168-172, Marion, Ind., 168, 169, 170, 171, 172, Toledo 173-177, Marion, Ind., 173, 174, 175, 176, 177, Toledo 178-182, Marion, Ind., 178, 179, 180, 181, 182, Toledo 183-187, Marion, Ind., 183, 184, 185, 186, 187, Toledo 188-192, Marion, Ind., 188, 189, 190, 191, 192, Toledo 193-197, Marion, Ind., 193, 194, 195, 196, 197, Toledo 198-202, Marion, Ind., 198, 199, 200, 201, 202, Toledo 203-207, Marion, Ind., 203, 204, 205, 206, 207, Toledo 208-212, Marion, Ind., 208, 209, 210, 211, 212, Toledo 213-217, Marion, Ind., 213, 214, 215, 216, 217, Toledo 218-222, Marion, Ind., 218, 219, 220, 221, 222, Toledo 223-227, Marion, Ind., 223, 224, 225, 226, 227, Toledo 228-232, Marion, Ind., 228, 229, 230, 231, 232, Toledo 233-237, Marion, Ind., 233, 234, 235, 236, 237, Toledo 238-242, Marion, Ind., 238, 239, 240, 241, 242, Toledo 243-247, Marion, Ind., 243, 244, 245, 246, 247, Toledo 248-252, Marion, Ind., 248, 249, 250, 251, 252, Toledo 253-257, Marion, Ind., 253, 254, 255, 256, 257, Toledo 258-262, Marion, Ind., 258, 259, 260, 261, 262, Toledo 263-267, Marion, Ind., 263, 264, 265, 266, 267, Toledo 268-272, Marion, Ind., 268, 269, 270, 271, 272, Toledo 273-277, Marion, Ind., 273, 274, 275, 276, 277, Toledo 278-282, Marion, Ind., 278, 279, 280, 281, 282, Toledo 283-287, Marion, Ind., 283, 284, 285, 286, 287, Toledo 288-292, Marion, Ind., 288, 289, 290, 291, 292, Toledo 293-297, Marion, Ind., 293, 294, 295, 296, 297, Toledo 298-302, Marion, Ind., 298, 299, 300, 301, 302, Toledo 303-307, Marion, Ind., 303, 304, 305, 306, 307, Toledo 308-312, Marion, Ind., 308, 309, 310, 311, 312, Toledo 313-317, Marion, Ind., 313, 314, 315, 316, 317, Toledo 318-322, Marion, Ind., 318, 319, 320, 321, 322, Toledo 323-327, Marion, Ind., 323, 324, 325, 326, 327, Toledo 328-332, Marion, Ind., 328, 329, 330, 331, 332, Toledo 333-337, Marion, Ind., 333, 334, 335, 336, 337, Toledo 338-342, Marion, Ind., 338, 339, 340, 341, 342, Toledo 343-347, Marion, Ind., 343, 344, 345, 346, 347, Toledo 348-352, Marion, Ind., 348, 349, 350, 351, 352, Toledo 353-357, Marion, Ind., 353, 354, 355, 356, 357, Toledo 358-362, Marion, Ind., 358, 359, 360, 361, 362, Toledo 363-367, Marion, Ind., 363, 364, 365, 366, 367, Toledo 368-372, Marion, Ind., 368, 369, 370, 371, 372, Toledo 373-377, Marion, Ind., 373, 374, 375, 376, 377, Toledo 378-382, Marion, Ind., 378, 379, 380, 381, 382, Toledo 383-387, Marion, Ind., 383, 384, 385, 386, 387, Toledo 388-392, Marion, Ind., 388, 389, 390, 391, 392, Toledo 393-397, Marion, Ind., 393, 394, 395, 396, 397, Toledo 398-402, Marion, Ind., 398, 399, 400, 401, 402, Toledo 403-407, Marion, Ind., 403, 404, 405, 406, 407, Toledo 408-412, Marion, Ind., 408, 409, 410, 411, 412, Toledo 413-417, Marion, Ind., 413, 414, 415, 416, 417, Toledo 418-422, Marion, Ind., 418, 419, 420, 421, 422, Toledo 423-427, Marion, Ind., 423, 424, 425, 426, 427, Toledo 428-432, Marion, Ind., 428, 429, 430, 431, 432, Toledo 433-437, Marion, Ind., 433, 434, 435, 436, 437, Toledo 438-442, Marion, Ind., 438, 439, 440, 441, 442, Toledo 443-447, Marion, Ind., 443, 444, 445, 446, 447, Toledo 448-452, Marion, Ind., 448, 449, 450, 451, 452, Toledo 453-457, Marion, Ind., 453, 454, 455, 456, 457, Toledo 458-462, Marion, Ind., 458, 459, 460, 461, 462, Toledo 463-467, Marion, Ind., 463, 464, 465, 466, 467, Toledo 468-472, Marion, Ind., 468, 469, 470, 471, 472, Toledo 473-477, Marion, Ind., 473, 474, 475, 476, 477, Toledo 478-482, Marion, Ind., 478, 479, 480, 481, 482, Toledo 483-487, Marion, Ind., 483, 484, 485, 486, 487, Toledo 488-492, Marion, Ind., 488, 489, 490, 491, 492, Toledo 493-497, Marion, Ind., 493, 494, 495, 496, 497, Toledo 498-502, Marion, Ind., 498, 499, 500, 501, 502, Toledo 503-507, Marion, Ind., 503, 504, 505, 506, 507, Toledo 508-512, Marion, Ind., 508, 509, 510, 511, 512, Toledo 513-517, Marion, Ind., 513, 514, 515, 516, 517, Toledo 518-522, Marion, Ind., 518, 519, 520, 521, 522, Toledo 523-527, Marion, Ind., 523, 524, 525, 526, 527, Toledo 528-532, Marion, Ind., 528, 529, 530, 531, 532, Toledo 533-537, Marion, Ind., 533, 534, 535, 536, 537, Toledo 538-542, Marion, Ind., 538, 539, 540, 541, 542, Toledo 543-547, Marion, Ind., 543, 544, 545, 546, 547, Toledo 548-552, Marion, Ind., 548, 549, 550, 551, 552, Toledo 553-557, Marion, Ind., 553, 554, 555, 556, 557, Toledo 558-562, Marion, Ind., 558, 559, 560, 561, 562, Toledo 563-567, Marion, Ind., 563, 564, 565, 566, 567, Toledo 568-572, Marion, Ind., 568, 569, 570, 571, 572, Toledo 573-577, Marion, Ind., 573, 574, 575, 576, 577, Toledo 578-582, Marion, Ind., 578, 579, 580, 581, 582, Toledo 583-587, Marion, Ind., 583, 584, 585, 586, 587, Toledo 588-592, Marion, Ind., 588, 589, 590, 591, 592, Toledo 593-597, Marion, Ind., 593, 594, 595, 596, 597, Toledo 598-602, Marion, Ind., 598, 599, 600, 601, 602, Toledo 603-607, Marion, Ind., 603, 604, 605, 606, 607, Toledo 608-612, Marion, Ind., 608, 609, 610, 611, 612, Toledo 613-617, Marion, Ind., 613, 614, 615, 616, 617, Toledo 618-622, Marion, Ind., 618, 619, 620, 621, 622, Toledo 623-627, Marion, Ind., 623, 624, 625, 626, 627, Toledo 628-632, Marion, Ind., 628, 629, 630, 631, 632, Toledo 633-637, Marion, Ind., 633, 634, 635, 636, 637, Toledo 638-642, Marion, Ind., 638, 639, 640, 641, 642, Toledo 643-647, Marion, Ind., 643, 644, 645, 646, 647, Toledo 648-652, Marion, Ind., 648, 649, 650, 651, 652, Toledo 653-657, Marion, Ind., 653, 654, 655, 656, 657, Toledo 658-662, Marion, Ind., 658, 659, 660, 661, 662, Toledo 663-667, Marion, Ind., 663, 664, 665, 666, 667, Toledo 668-672, Marion, Ind., 668, 669, 670, 671, 672, Toledo 673-677, Marion, Ind., 673, 674, 675, 676, 677, Toledo 678-682, Marion, Ind., 678, 679, 680, 681, 682, Toledo 683-687, Marion, Ind., 683, 684, 685, 686, 687, Toledo 688-692, Marion, Ind., 688, 689, 690, 691, 692, Toledo 693-697, Marion, Ind., 693, 694, 695, 696, 697, Toledo 698-702, Marion, Ind., 698, 699, 700, 701, 702, Toledo 703-707, Marion, Ind., 703, 704, 705, 706, 707, Toledo 708-712, Marion, Ind., 708, 709, 710, 711, 712, Toledo 713-717, Marion, Ind., 713, 714, 715, 716, 717, Toledo 718-722, Marion, Ind., 718, 719, 720, 721, 722, Toledo 723-727, Marion, Ind., 723, 724, 725, 726, 727, Toledo 728-732, Marion, Ind., 728, 729, 730, 731, 732, Toledo 733-737, Marion, Ind., 733, 734, 735, 736, 737, Toledo 738-742, Marion, Ind., 738, 739, 740, 741, 742, Toledo 743-747, Marion, Ind., 743, 744, 745, 746, 747, Toledo 748-752, Marion, Ind., 748, 749, 750, 751, 752, Toledo 753-757, Marion, Ind., 753, 754, 755, 756, 757, Toledo 758-762, Marion, Ind., 758, 759, 760, 761, 762, Toledo 763-767, Marion, Ind., 763, 764, 765, 766, 767, Toledo 768-772, Marion, Ind., 768, 769, 770, 771, 772, Toledo 773-777, Marion, Ind., 773, 774, 775, 776, 777, Toledo 778-782, Marion, Ind., 778, 779, 780, 781, 782, Toledo 783-787, Marion, Ind., 783, 784, 785, 786, 787, Toledo 788-792, Marion, Ind., 788, 789, 790, 791, 792, Toledo 793-797, Marion, Ind., 793, 794, 795, 796, 797, Toledo 798-802, Marion, Ind., 798, 799, 800, 801, 802, Toledo 803-807, Marion, Ind., 803, 804, 805, 806, 807, Toledo 808-812, Marion, Ind., 808, 809, 810, 811, 812, Toledo 813-817, Marion, Ind., 813, 814, 815, 816, 817, Toledo 818-822, Marion, Ind., 818, 819, 820, 821, 822, Toledo 823-827, Marion, Ind., 823, 824, 825, 826, 827, Toledo 828-832, Marion, Ind., 828, 829, 830, 831, 832, Toledo 833-837, Marion, Ind., 833, 834, 835, 836, 837, Toledo 838-842, Marion, Ind., 838, 839, 840, 841, 842, Toledo 843-847, Marion, Ind., 843, 844, 845, 846, 847, Toledo 848-852, Marion, Ind., 848, 849, 850, 851, 852, Toledo 853-857, Marion, Ind., 853, 854, 855, 856, 857, Toledo 858-862, Marion, Ind., 858, 859, 860, 861, 862, Toledo 863-867, Marion, Ind., 863, 864, 865, 866, 867, Toledo 868-872, Marion, Ind., 868, 869, 870, 871, 872, Toledo 873-877, Marion, Ind., 873, 874, 875, 876, 877, Toledo 878-882, Marion, Ind., 878, 879, 880, 881, 882, Toledo 883-887, Marion, Ind., 883, 884, 885, 886, 887, Toledo 888-892, Marion, Ind., 888, 889, 890, 891, 892, Toledo 893-897, Marion, Ind., 893, 894, 895, 896, 897, Toledo 898-902, Marion, Ind., 898, 899, 900, 901, 902, Toledo 903-907, Marion, Ind., 903, 904, 905, 906, 907, Toledo 908-912, Marion, Ind., 908, 909, 910, 911, 912, Toledo 913-917, Marion, Ind., 913, 914, 915, 916, 917, Toledo 918-922, Marion, Ind., 918, 919, 920, 921, 922, Toledo 923-927, Marion, Ind., 923, 924, 925, 926, 927, Toledo 928-932, Marion, Ind., 928, 929, 930, 931, 932, Toledo 933-937, Marion, Ind., 933, 934, 935, 936, 937, Toledo 938-942, Marion, Ind., 938, 939, 940, 941, 942, Toledo 943-947, Marion, Ind., 943, 944, 945, 946, 947, Toledo 948-952, Marion, Ind., 948, 949, 950, 951, 952, Toledo 953-957, Marion, Ind., 953, 954, 955, 956, 957, Toledo 958-962, Marion, Ind., 958, 959, 960, 961, 962, Toledo 963-967, Marion, Ind., 963, 964, 965, 966, 967, Toledo 968-972, Marion, Ind., 968, 969, 970, 971, 972, Toledo 973-977, Marion, Ind., 973, 974, 975, 976, 977, Toledo 978-982, Marion, Ind., 978, 979, 980, 981, 982, Toledo 983-987, Marion, Ind., 983, 984, 985, 986, 987, Toledo 988-992, Marion, Ind., 988, 989, 990, 991, 992, Toledo 993-997, Marion, Ind., 993, 994, 995, 996, 997, Toledo 998-1002, Marion, Ind., 998, 999, 1000, 1001, 1002, Toledo 1003-1007, Marion, Ind., 1003, 1004, 1005, 1006, 1007, Toledo 1008-1012, Marion, Ind., 1008, 1009, 1010, 1011, 1012, Toledo 1013-1017, Marion, Ind., 1013, 1014, 1015, 1016, 1017, Toledo 1018-1022, Marion, Ind., 1018, 1019, 1020, 1021, 1022, Toledo 1023-1027, Marion, Ind., 1023, 1024, 1025, 1026, 1027, Toledo 1028-1032, Marion, Ind., 1028, 1029, 1030, 1031, 1032, Toledo 1033-1037, Marion, Ind., 1033, 1034, 1035, 1036, 1037, Toledo 1038-1042, Marion, Ind., 1038, 1039, 1040, 1041, 1042, Toledo 1043-1047, Marion, Ind., 1043, 1044, 1045, 1046, 1047, Toledo 1048-1052, Marion, Ind., 1048, 1049, 1050, 1051, 1052, Toledo 1053-1057, Marion, Ind., 1053, 1054, 1055, 1056, 1057, Toledo 1058-1062, Marion, Ind., 1058, 1059, 1060, 1061, 1062, Toledo 1063-1067, Marion, Ind., 1063, 1064, 1065, 1066, 1067, Toledo 1068-1072, Marion, Ind., 1068, 1069, 1070, 1071, 1072, Toledo 1073-1077, Marion, Ind., 1073, 1074, 1075, 1076, 1077, Toledo 1078-1082, Marion, Ind., 1078, 1079, 1080, 1081, 1082, Toledo 1083-1087, Marion, Ind., 1083, 1084, 1085, 1086, 1087, Toledo 1088-1092, Marion, Ind., 1088, 1089, 1090, 1091, 1092, Toledo 1093-1097, Marion, Ind., 1093, 1094, 1095, 1096, 1097, Toledo 1098-1102, Marion, Ind., 1098, 1099, 1100, 1101, 1102, Toledo 1099-1103, Marion, Ind., 1099, 1100, 1101, 1102, 1103, Toledo 1104-1108, Marion, Ind., 1104, 1105, 1106, 1107, 1108, Toledo 1109-1113, Marion, Ind., 1109, 1110, 1111, 1112, 1113, Toledo 1114-1118, Marion, Ind., 1114, 1115, 1116, 1117, 1118, Toledo 1119-1123, Marion, Ind., 1119, 1120, 1121, 1122, 1123, Toledo 1124-1128, Marion, Ind., 1124, 1125, 1126, 1127, 1128, Toledo 1129-1133, Marion, Ind., 1129, 1130, 1131, 1132, 1133, Toledo 1134-1138, Marion, Ind., 1134, 1135, 1136, 1137, 1138, Toledo 1139-1143, Marion, Ind., 1139, 1140, 1141, 1142, 1143, Toledo 1144-1148, Marion, Ind., 1144, 1145, 1146, 1147, 1148, Toledo 1149-115

BELLE OF BOHEMIA (Geo. W. Lederer, mgr.): New York city Sept. 24-indefinite.

THE BELLE OF NEW YORK (S. S. Shubert, mgr.): Houston, Tex., Oct. 16 San Antonio 17, Austin 18, Ft. Worth 19, Dallas 20.

THE BOSTONIANS: Philadelphia, Pa., Oct. 8-20.

SPRINGFIELD, Mass., Oct. 22 Providence, R. I., 25-26.

THE BURGOMASTER: Minneapolis, Minn., Oct. 15-20.

THE BOUNDERS: Portland, Me., Oct. 17-18.

THE TELEPHONE GIRL: Hartford, Conn., Oct. 18-20.

THE EVIL EYE (Chas. H. Tyler, Sidney R. Ellis, mgr.): Fairfield, Me., Oct. 16, August 17, Dogan, Rockland 19, Bath 20, Portland 22-24, Biddeford 25, Portsmouth, N. H., 26, Dover 27, Manchester 28, Nashua 30, Lowell, Mass., 31, Salem Nov. 1, Worcester 2, 3.

WILHELM OPERA (Maud Daniels, mgr.): Fort Wayne, Ind., Oct. 15-17, Poston, Ok., 18-20, Mansfield 22-23.

WILSON, FRANCIS: New York city Sept. 24-Oct. 20, Brooklyn, N. Y., 22-23.

THEATRE.

A PAY AT MANHATTAN (Aule's): Mt. Vernon, Ill., Oct. 17, Elmhurst 18, 19, Matteson 20, Arcola 22, Oakwood 23, Paris 24, Marshall 25, Terre Haute, Ind., 26, 27.

PELMAN'S SHOW (W. C. Cameron, mgr.): Buffalo, N. Y., 15-20.

LIGG SENSATION (Matt J. Flynn): Wilmington, Del., Oct. 15-17, Easton, Pa., 18-20.

BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): New York city Oct. 15-20.

BRIGHT LIGHTS (S. H. Jolliffe, mgr.): Berkley Springs, W. Va., Oct. 16, 17.

BUFLYFLY EXTRAVAGANZA (H. C. Jacobs, mgr.): Lynn, Mass., 15-17, New London, Conn., 18, Fall River, Mass., 19-20.

DON TON BURLESQUERS (Ed F. Bush, mgr.): Minneapolis, Minn., Oct. 15-20, St. Paul 22-23, Milwaukee, Wis., 28-Nov. 3.

CITY CLUB (Clark Bull, mgr.): Chicago, Ill., Oct. 15-20.

CITY CLUB (Mineo's): Indianapolis, Ind., Oct. 15-20, St. Louis, Mo., 22-27, Kansas City 28-Nov. 3.

DAINTY PAAKE BURLESQUERS: Brooklyn, N. Y., Oct. 15-20.

DAINTY DUCHESS (L. L. Weber, mgr.): Brooklyn, N. Y., Oct. 15-20.

DEENE, SAM: Jersey City, N. J., Oct. 15-20.

DEWEY BURLESQUERS: Philadelphia, Pa., Oct. 15-20.

ENIGMA VAUDEVILLIANS: Chicago, Ill., Oct. 15-20.

EUROPEAN SENSATION: St. Paul, Minn., Oct. 15-20.

FADS AND FOLLIES: Providence, R. I., Oct. 15-20.

FUGLICK'S STARS: Cleveland, O., Oct. 15-20.

GAY COONS FROM DACKTOWN: Springfield, Ill., Oct. 16, Marion 17, Cascade 18, Monticello 19, Arlington 20.

GAY MASQUERADES: Pittsburgh, Pa., Oct. 15-20.

HIGH ROLLERS (A. H. Woodfull, mgr.): Omaha, Neb., Oct. 15-20, Milwaukee, Wis., 22-27.

HU MPPIE (Hu MPPIE) (elated co.): Georgetown, Ont., 16, Westville, N. S., 18, Antigonish 19, N. Glasgow, N. S., 20.

HUMPTY DUMPTY (Jos. B. Dickson): Milwaukee, Wis., Oct. 14-20.

HYDE'S COMEDIANS: Washington, D. C., Oct. 15-20.

IMPERIAL BURLESQUERS (H. W. Williams, Jr.): Newark, N. J., Oct. 15-20.

HEWITT BROS.: New York city Oct. 15-20.

JACK'S JOELLY JEWELERS: Detroit, Mich., Oct. 15-20.

JACK'S, SAM T.: Washington, D. C., Oct. 22-27.

JOHLY GRASS WIDOWS (Gus W. Hogan, mgr.): Buffalo, N. Y., Oct. 15-20, Boston, Mass., 22-27.

KNICKERBOCKER BURLESQUERS (Robie's): Philadelphia, Pa., Oct. 15-20, Jersey City, N. J., 22-23, Newark 29, Nov. 3.

LE VOYAGE EN SUISSE: New York city Oct. 15-20.

LONDON BELLES (Rose Sydell's): New York city Oct. 15-20.

MEERY MAIDENS (Jacobs and Lowery, mgrs.): Paterson, N. J., Oct. 15-20.

MISS NEW YORK, JR.: Brooklyn, N. Y., Oct. 15-20.

MR. TEEDEON'S ISHMAN'S: Johnstown, Pa., Oct. 15-20.

OSPEE'S SHOW (Martin Peck, mgr.): Pittsburgh, Pa., Oct. 15-20, Cincinnati, O., 22-27.

PARISIAN WIDOWS (Weber's): Cincinnati, O., Oct. 15-20.

READEK'S BLACK CROOK (A. R. Felton, mgr.): Rawlings, Wyo., Oct. 16, Rock Springs 17, Ogallala, U. S., Salt Lake City 19, 20.

REEDLY AND WOODS (Frank D. Bryan, mgr.): Philadelphia, Pa., Oct. 15-20.

REEDY, SANTLEY (Abe Levitt, mgr.): Washington, D. C., Oct. 15-20.

REED AND BARTON'S FIG GARDEN: New York city Oct. 15-20, Paterson, N. J., 22-27, Philadelphia, Pa., 29-Nov. 3.

ROSE HILL ENGLISH POLLY: Louisville, Ky., Oct. 15-20, Cincinnati, O., 21-27, Pittsburgh, Pa., 28-Nov. 3.

ROYAL BURLESQUERS (Clark Brown, mgr.): Washington, D. C., Oct. 15-20.

THE RAMBLERS (Heck and Fennelly): Baltimore, Md., Oct. 15-20, Washington, D. C., 22-27.

THE SOCIAL MAIDS (Hurtig and Seaman, mgrs.): Lowell, Mass., Oct. 15-17, Manchester, N. H., 18-20.

VAGABONDS (T. W. Dinkins, mgr.): Milwaukee, Wis., Oct. 15-20, Minneapolis, Minn., 22-27, St. Paul 29-Nov. 3.

VANITY FAIR (Eastern): Brooklyn, N. Y., Oct. 15-20.

VANITY FAIR (Western): Jim. J. Collins, mgr.): Birmingham, U. S., Oct. 16, Woods Cross 17, Eureka 18, American Fork 19, Park City 20.

VICTORIA BURLESQUERS: Providence, R. I., Oct. 15-20.

MINSTRELS.

BARLOW AND WILSON'S: Sheffield, Pa., Oct. 16.

BEACH AND BOWERS: Portland, Ore., Oct. 15, 16, Vancouver, Wash., 17, Oregon City, Ore., 18, Salem 19, Albany 20.

CULHANE, CHASE AND WESTON'S (W.H. Culhane, mgr.): New Castle, N. H., Oct. 16, Chatham 17, Fredericton, N.B., Woodstock 19, Green River 20, Fort Fairfield, Me., 22, Carbon 23, Presque Isle 24.

DEAMOND BROS.: Kent, O., Oct. 16, Ravenna 17, Warren 18, Lisbon 19, New Castle, Pa., 20.

HEY, SHAW BROS. AND MACK: Bending, Pa., Oct. 15-17, Flemington 18, Flemington, N. J., 19, Chester, Pa., 20.

FIELD, AL. G. (Western): Chas. H. Armitage, mgr.): Meridian, Miss., Oct. 16, Vicksburg 17, Natchez 18, Baton Rouge, La., 19, McComb City, Miss., 20, New Orleans, La., 21-27.

FIELD, AL. G. (Eastern): Eufaula, Ala., Oct. 16, Cuthbert, Ga., 17, Dawson 18, Americus 19, Griffin 20.

FOX'S, W. W.: Madison, Md., Oct. 15.

GERTON'S (Charles H. Larkin, mgr.): Lewiston, Id., Oct. 16, Moscow 17, Colfax, Wash., 18, Pullman 19, No. Yakima 22, Ellensburg 23, Tacoma 23, Victoria, B. C., 24, Vancouver 25, Seattle, Wash., 28-Nov. 3.

HENRY'S, HI.: Lebanon, Pa., Oct. 16, Norristown 17, Bethlehem 18, Reading 19, Wilmington, Del., 22, Coatesville, Pa., 23, Lancaster 24.

MORRISON'S, BELLE (Gilbert Flagg, mgr.): Sydney, N. S., Can., Oct. 18-20, Sydney Mines 22-23, New Glasgow 24.

NASHVILLE STUDENTS (Kuseo and Holland, mgrs.): Albany, N. Y., Oct. 15-17, Troy 18-20, Pittsfield, Mass., 22, Westfield 23, Northampton 24, Holyoke 25-27, Worcester 29, Clinton 30, Leominster 31.

PRIMEROSE AND DUCKSTADY'S (Jos. H. Becker, mgr.): Washington, D. C., Oct. 15-20.

RICHARDS AND PRINGLE'S (Kuseo and Holland, mgrs.): Eastrop, Tex., Oct. 16, Smithville 17, La Grange 18, Houston 19, Galveston 20, Schenckburg 21, Seguin 22, Luling 23, Lockhart 24, San Antonio 25, Austin 26, Georgetown 27, Taylor 28, Hearne 29, Celvert 30.

SCOTT AND HOLLAND'S: Raleigh, N. C., Oct. 16, Sumter 17, Camden 18, Chester 19, Laurens 20, Newberry 22, Athens, Ga., 23, Augusta 24, Macon 25, Atlanta 26, 27, Montgomery, Ala., 28, Selma 29, Mobile 31.

SCOTT'S, OLIVER (A. P. Scott, mgr.): Little Rock, Ark., Oct. 16, Morrilton 17, Russellville 18, Clarksville 19, Ft. Smith 20.

SUN'S, GUS'S: Ware, Mass., Oct. 16, Great Barrington 19, Adams 20, N. Adams 22, Hoosick Falls, N. Y., 23, Claverack 24, Catskill 25, Saugerties 26, Cornwall 27, Port Jervis 28, Middletown 29, Newton, N. J., Nov. 1, Belvidere 2, Washington 3.

VOGEL AND DEMING'S: Marion, Ind., Oct. 16, Niles, Mich., 17, Battle Creek 18, Lansing 19, Jackson 20, Ann Arbor 22.

WHITEY'S SAN FRANCISCO: Westbrook, Me., Oct. 16, Kennebunk 18.

MISCELLANEOUS.

BOSTON LADIES' SYMPHONY ORCHESTRA: (Frank W. McRae, mgr.): Cedar Rapids, Ia., Oct. 16, Iowa City 17, Manchester 18, Dubuque 19.

PRODUCE CHICAGO MARINE BAND (Central Lyceum Bureau, mgr.): Providence, R. I., Oct. 16, Gardner, Mass., 17, Leominster 18, Somerville, Vt., 19, Franklin Falls 20, Lynn, Mass., 21, White River J. 21, 22, Montpelier 23, Barre 24, Concord 25, N. Adams, Mass., 26, Hartford, Conn., 27, Westfield, Mass., 28, Johnstown, N. Y., 29, Cohoes 30, Oneonta 31, Binghamton Nov. 1, Norwich 2, Ilion 3.

CANADIAN JUBILEE SINGERS: Cayuga, Ont., Oct. 16, Arthur 17, St. Thomas 18.

CHRISTINE MILLIE: Montgomery, Ala., Oct. 15-20.

GRIFFITHS, THE (Hypnotists): J. H. Bush, mgr.): Hutchinson, Kan., Oct. 15-20, Emporia 22-26.

HEERMANN, LEON (Thurner and Germany): Denver, Col., Oct. 15-20, Cradle Creek 21, Pueblo 22, Colorado Springs 23, Denver 24, Salida 25, Montrose 26, Grand Junction 27, Lundy 28, Canon City 29, Eaton, N. M., Nov. 1, Las Vegas 2, Santa Fe 3.

HOWE, LENNA: (Orchestra): Marlboro, Mass., Oct. 15-20.

INDUS BAND: Philadelphia, Pa., Oct. 17, Washington, D. C., 28, Pittsburgh, Pa., 29, Wheeling, W. Va., 30, Parkersburg 31, Charleston Nov. 1, Knobville, Tenn., 2, Asheville, N. C., 3.

KELLAR (Magician): Dudley Meadow, mgr.): Lorain, O., Oct. 16, Fremont 17, Sandusky 18, Goshen, Ind., 19, Elkhart 20, Chicago, Ill., 21-27, Milwaukee, Wis., 28-Nov. 3.

KNOWLES, THE (Hypnotists): E. E. Knowles, mgr.): Marshall, Mo., Oct. 15-20, Jefferson City 20-22.

KREMER, CONCERT: Albany, Tex., Oct. 16, Dallas 17, Ft. Worth 18.

LIBERATI'S BAND: Philadelphia, Pa., June 18-indefinite.

MARO (Magician): Zanesville, O., Oct. 16, McComb 17, New Philadelphia 18, Massillon 19, Wernstadt 20.

MIKEL'S, S. N.: CARNIVAL: Scottsboro, Ala., Oct. 15, 16.

PERKINS, ELIJ: Ossipee, N. H., Oct. 22, Sandy Creek 23, White Barns, Pa., 24.

RAPP (Magician): Lowell, Mass., Oct. 15-20.

ROYAL MARINE BAND (Ferruccio Giannini, mgr.): Spokane, Wash., Oct. 2-16, Pendleton, Ore., 18, Walla Walla, Wash., 19, No. Yakima 20, Seattle 22-23, Victoria, B. C., 24, Vancouver 25, New Westminster 26, New Whitman, Wash., 27, Olympia 29, Tacoma 30, Portland, Ore., 31-Nov. 3.

SARGENT AND TENNANT'S: (Henniker, N. H., Oct. 15-17, Hooksett 18-20.

SEVENGALA (Walker C. Mack, mgr.): Antioch, Ill., 15-20, Shawano 22-23, Clintonville 23-Nov. 3.

CIRCUS.

BARNUM AND BAILEY'S: Wurzburg, Germany, Oct. 15, 16, Bamberg 17, Nuremberg 18-21, Ingolstadt 22, Augsburg 23, 24, Munich 25-Nov. 7.

BUFFALO BILL'S WILD WEST: Corsicana, Tex., Oct. 16, Waco 17, Temple 18, Austin 19, San Antonio 20.

CAMPBELL BROS.: Louisville, Ark., Oct. 16, Wald 17, Camden 18, Fortive 19, Stuttgart 20.

FOREPAUGH AND SILLS BROS.: Concord, N. H., Oct. 16, Charlotte 17, Gastonia 18, Spartanburg, S. C., 19, Greenville 20, Anderson 22, Newberry 23, Columbia 24, Augusta, Ga., 25, Americus 27.

PAWNEE BILL'S WILD WEST: Marion, Kan., Oct. 16, Caldwell 17, North End 18, El Reno 19, El Dorado 20, Kingfisher 22.

RINGLING BROS.: Tucson, Ariz., Oct. 16, Deming, N. M., 17, El Paso, Tex., 18, Pecos 19, Roswell, N. M., 20.

SIFE'S DOG AND PONY SHOW: Pittsburgh, Pa., Oct. 16-20.

(Received too late for classification.)

BOY TON STOCK (Leyburne's): Pitston, Pa., Oct. 15-20.

ORION, GUS: Mingo Junction, O., Oct. 22-24.

CHACKER JACKS: Philadelphia, Pa., Oct. 22-27.

FAUST (Porter J. Whitter): Appleton, Wis., Oct. 16, Fond du Lac 17, Sheboygan 18, Oconomowoc 19, Madison 20, Watertown 21, Beloit 22.

GAY MORNING GLORIES: Providence, R. I., Oct. 15-20.

IMPERIAL STOCK: St. Louis, Mo., Oct. 14-indefinite.

INDIAN MAIDENS: Rochester, N. Y., Oct. 22-27.

IN GREATER NEW YORK: Belleville, N. J., Oct. 15, Roselle 16, Mt. Holly 18, Annapolis, Md., 20.

IMFAUSE-TAYLOR (otto H. Krause, mgr.): Palestine, Tex., Oct. 15-20.

ROGER, KATHERINE: York, Pa., Oct. 15-20.

SOUTHERN STOCK (Mabel Paige, E. Greenburg, mgr.): Charlottesville, Va., Oct. 15-20.

TRAVERS-VALE PLAYS AND PLAYERS: Camden, Ark., Oct. 15-20.

TWO MERRY TRAMPS (M. E. Rice, mgr.): Lincoln, Neb., Oct. 15, 18, Beatrice 19, Wymore 20, Maryville, Kan., 21.

UNCLE JOSH SPRUCERY (Southern): Dave R. Lewis, mgr.: Auburn, N. Y., Oct. 20.

UNDER SEALED ORDERS (Jos. Muller, mgr.): Boise City, Ok., Oct. 16, Weiser, Id., 17, Boise City 18, Postlethwaite 19, Logan, U. 20.

VAN DUKE AND EATON: Moberly, Mo., Oct. 14-20.

WHO IN WHO (W. W. Stair, mgr.): Greensburg, Pa., Oct. 20, Altoona 22.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days are uncalled for and be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Athelton, Edith, Nellie Arlington, Blanche Aldrich, Rose Ashton, Antoinette Ashton, Clarice Adair, Nancy Allen, Alma Allen, Belle Aslynn, Adela Aspin, Stella Mae Aslett, Abbott Sisters, Julia Atwell, Ethel A. Adam, Australian Sisters, Alline Athene Marie Allen.

Burriss, Marie, F. M. Bates, Lulu Benson, Florence Bowder, Wilber Bates, Edna Brumley, Grace Brumley, Mark Buchanan, Ethel Moore Brockmeyer, Miss Bettie, Amelia Bingham, Mrs. J. Burton, Lillie Biddle, Edna Burch, Mrs. William Bull, Edith Burwell, Josephine Band, Ida Breyer, Kath Bradbury, Minnie Britton, Helen Bertram, Florence Booth, Helen Burnett, Mrs. M. Bryan, Leile Arnold Benton, Clara Braxton, Nettie Brinkley, Edith Blair, Pauline Braxton, E. L. Brackett, E. Beach, Violet Barney, Gertrude Barrett, Nellie Barnard, Blanche Binkerd, Blanche Bates, Ethel Brandon, Charlotte Bowes, Blanche Black.

Campbell, Emeril, Miss Carlton, Maud Cooling, Kate Condon, May Collidge, Lila Conroy, Mary Conroy, Lydia Conroy, Georgia Conroy, Laura Conroy, Ruth M. Conwell, Camille Crim, Gertie Cudly, Mrs. C. G. Craig, Millie Corbin, Agnes Catterson, G. Craft, Mrs. Berling Cushing, Grace Louise Cudman, Mabel Cameron, Lila Castell, Kate Condon, Addie Cherk, Mattie Choute, Attalia Chaire, Miss Converse, Lotta Chubbs, Alleen Crater, Edith Chapman, Jen Channing, Mrs. Can, Madge Carr, Anna Clark, G. Caine, Marion Craig, Jessie Clegg, Victoria Culhoun, Lillian Edith, Edith Crane, W. Fred Clarke, Nellie Castle, Maud Courtney, Corlette Chastain, May Edna Dougherty, Miss Duran, Mrs. M. S. Douglas, Lydia Dickson, Marie Desmond, Emma Desmond, Jos. Dougherty, Daisy Dixon, Mrs. Duncan, Louise Du Wolfe, Mildred Howard de Guglielmo, Mari Dressler, Maud Daniels, Lena Drew, Gertrude Donahue, Marie Denby, Maud Reese Davies, Margaret Desmond, Estta Dean, Lazette Du Brock, Elema Dean, Rachael Deane, Camille D'Arville.

Earles, Bertha, Helen Earl, Lotta Ertlinger, Mrs. Esmond, Ethel Eagleton, Dorothy Earl, Jean Irene Everett, Ruth Elbridge, Eleanor Elton, Madam Emily Everett, Ruth Elbridge.

Ferguson, Ethel R., Mrs. Jos. Fay, Mollie Fullen, Helen Fay, La Fountaine, Emma Forsythe, Mrs. Foy, Flirt, Mrs. H. V. Fitzgerald, Willie E. Franklin, Katie Allen Fox, Lillian Fedwyn, Margaret Fedw, Lillian Fetter, Myrtle French, Grace Freeman, Pauline Fletcher, Hattie Foley, Estelle Franklin, Lee Full, Helen French, Nina Farrington, Kath. Florence, Jeanne Forbes.

Grinnell, Amelia, Golden, Evelyn Gordon, Maude Grafton, Grace Gresham, Gertrude Gebest, Helen Grinnell, Carolyn Graves, Afternoon Girl, Florence Gremm, Alice Gilbert, Beatrice Goldie, Cecilia Garrick, Nellie Gleason.

Hepner, Louise, May Hamilton, Helen Hunt, Ethel Howard, Lydia Hoffman, Pauline Hall, Ruth Harriet, Ethel Hornick, Mabel Harte, Maud Harrison, Gladys Hunter, Grace Hunt, Josie Henderson, Ann Huchow, Selma Herman, Madge Henry, Laura Hulbert, Ethel Heywood, Percy Howell, Helen Hoyt, Hengler Sisters, Mary Hampton, Marie Hilliard, Nabel Hill, Margaret Hatch, Virgie Hall, Lillian Hall, Miss Hill, Miss Hildreth, Christine Langford.

Hiles, Edith, Clara Isham.

Johnson, Selene, Beatta Jewel, Addie James, Madie J. Johns, Ade Jones, Eleanor Jenkins, Jessie Johnson, Edith M. Jameson, Alice Johnson, N. E. Jackson, Mary Jackson.

Kerr, Beatrice, Beatrice Keen, Mrs. H. B. Kennedy, S. Kingley, Mrs. J. F. Kelly, M. Keenly, George Kyle, Minnie Kraft, Mayno Kiso, Mabel Kelly, Norma Knappel, Julia Kingsley, Mrs. E. C. Klemens.

La Rose, Ade, Miss Lapierre, Nellie Lynch, Helen Lowell, Mildred Lawrence, Miss Lemon, Lee Lovette, Elin Lawrence, Elsie Leslie, Lenore Lockwood, L. Lee Lester, Tessie Lawrence, Lotta Lindholm, Annie Lockhart, Louise Lloyd, Maud Lyle, Mercedes Leigh, Gladys Lee, Belle Latone, Lizzie Lee, Emily Lee, Lila Lee, Wilfred Lucas, Lucille La Verna, Nellie Ludroth, Christine Langford.

Miles, Mrs. W. H., Mrs. Morgan, Olive Madie, Gertrude Morse, Selma Mantell, Elestria Musters, Esther Moore, Edna May, Ruth Mart, Eleanor M. Mertt, Ida Mull, Dorothy Marston, Helen Marvin, Adeline Mann, Lillian Marshall, Lucille Monroe, Helen Morel, Grace Moore, Sadie Martin, Nellie Middleton, Mrs. E. Morris, C. F. Moore, Nellie Montgomerie, Madeline Morris, Martha Sisters, Alice Maxwell, Julia Morrison, Bessie Morden, Maude Moren, Marie Morden, Emily Morden, Laura Moss, Abby Mitchell, Alice Mackey, Jessie Mackay, Mrs. Frank McDonald.

Norwood, Adelaine, Mary Nelson, Madge Nevill, Edna Nethersole, Mollie Nelson, Annie Newton, Maude Nichols, Mina Nefert, Mary Anderson, Navarro, Mabel Newark, Mollie Newark, Mollie Nelson, Helen Neville.

Owen, Martha, Merrie Osborne, Olivette, Thelma Osgard.

Palmer, Adele, Mina, Pearly, Eva Parsons, Isabell Peacock, Agnes Proctor, Elizabeth Pugtee, Ethel Parker, Sadie Probst, Edith Pollard, Claudia Potts, Olive Potts, Gertrude Peterson.

Ree, Fanny, Maud Elliott Ross, Lillian Rugg, Nina Randolph, Maybelle Rother, Plymouth, B. Ross, Washington, Rosalie, Ethelde Russell, Madeline Reynard, Lulu Ritchie, Floye Reddifice, Ella Irene Roche, Florence Rother, Elsa Royer, Olin Rother, Zelma Rawlston, Ada Russell, Merian Russell, M. B. Russell.

Smith, Mata, Isabelle Sherman, Frank Scott, M. Shaw, Gertrude Sage, Marie Stokes, Josie Stiles, Bessie Scott, May Stuart, Josie Sullivan, Truly Shurtliff, Jeannette St. Henry, Daisy Stuart, Mabel Strickland, Menie D. Stratton, Margaret Shuster, Ruth Sturville, Hattie Sowell, Lucille Saunders, Annie Sturville, Mrs. S. S. Speader, Cecil Spender, J. D. Stuart.

PHOTOGRAPHIC NEWS

CHICAGO.

New Illinois Theatre Opened—Roland Reed
Rests—Current Bills.

(Special to The Mirror.)

CHICAGO, Oct. 15.

Of course, the event of the theatrical season here was the formal opening to-night of the new Illinois Theatre, one of the very few buildings in this country devoted exclusively to theatrical purposes. The brilliant first-night audience represented over \$10,000 in good, hard coin of the realm, for the auction sale of seats and boxes at Powers' last Tuesday afternoon for the inaugural drew a full house, and the premiums offered for places reached over \$8,000. This was a personal tribute to Manager Will J. Davis, who has done much for the drama in this city. One of the architects testified to his faith in his handiwork by paying \$245 premium for one lower box; Julia Marlowe telegraphed a bid of \$100 for a gallery seat, and Manager Harry Powers bid in the first four seats at a premium of \$39 each. Every one who is any one was there, and Miss Marlowe, here for six weeks, shared in the general rejoicing, and Clyde Fitch's play, *Barbara Frietchie*, seen for the first time here, went well, but was somewhat overshadowed on this occasion by a bunch of cablegrams and telegrams from Sir Henry Irving and others. It was a regular love feast to-night, and star and play will make a record hereafter, as the sale is enormous for the first two weeks.

Roland Reed closed a very successful engagement of two weeks at the Grand Opera House last Saturday night. He also closed his tour temporarily and left for New York after the final performance to undergo another operation. There have been many rumors about as to Mr. Reed's condition, but I am in a position to state the facts. While here he suffered much pain and he consulted a famous surgeon, who advised him to rest and undergo a slight and painless operation, which would make him as good as new. He will be ready to resume in three weeks at the outside, and he took his company to New York to hold his people together. Mr. Reed may resume in two weeks. He is in best of spirits and all talk of a serious illness is absurd. *A Modern Crusoe* is the best play that he has had and will be making the people laugh again very soon.

We are all pleased to notice that among those chosen by the big committee for the Hall of Fame is Thomas Jefferson. We all love Tom and regard him as a worthy successor to his father in Rip Van Winkle.

George Broadhurst had a front seat and a tab at the Grand Opera House last night, and saw his latest effort, *The House That Jack Built*, in which Mrs. Tenman, her daughter Jessie, and Tom Wise pleased a large audience. The play will be here three weeks, after which Princess Chic has a week, William Collier two weeks, and then will come the annual engagement of Mrs. Flite.

Last Friday death invaded the ranks of our Forty Club for the second time in fifteen years, taking away one of the charter members, George W. Cone, who was widely known in the profession. He was the father of Julia Kingsley, now in vaudeville, and when the telegram announced the death of a loving father reached her she was away off in San Francisco, where she had to hide her tears behind a mask of face. Mr. Cone was buried yesterday, the Rev. Ernest M. Stoen, the Forty Club's chaplain, officiating.

John T. Sullivan passed through here the other day en route from the Denver stock to Washington.

Joseph Jefferson has been busy for a week in touching all the records of Powers' Theatre, with Rip Van Winkle and *The Rivals* he "had 'em standing up" at every performance. In *The Rivals* that fine old actor, John Jack, shared honors as Sir Anthony Absolute. He has not played the part, by the way, for thirty-three years, and had not played it with Mr. Jefferson for forty-four years. Now will you juvenile men be good.

We are to have another opening to-morrow night. Then will the new Kelly and Leon Opera House throw open its doors, reviving a ministerial "trade-mark" of years ago. There will be a traditional first part, a ministerial olio and an operatic burlesque in each bill offered by the permanent black-fencers, with Leon, Milt Barlow, Fred Malcolm, Dick Ralph, and Lew Benedict in evidence.

Joseph Jefferson is probably one of the best of the theatrical golf experts, and he can drive a Scotch high ball as far as Vardon. (P. S.: It may be just as well to state that the younger Joseph Jefferson is mount.)

This is, by the way, in Mr. Jefferson's last week at Powers'. To-night he revived *The Cricket on the Hearth* and *Lend Me Five Shillings*; *The Rivals* will be repeated Wednesday, and good old Rip Van Winkle will fill out the week. *Viola Allen* will follow, Monday, with her new play, *In the Palace of Kings*.

Until Roland Reed resumes his tour, Manager Ed S. Jack and Harry A. Smith will keep "bachelors' hall" in New York and Mrs. Myers will make her home with Miss Bush and Mr. Reed. Miss Bush's daughter, by the way, who as Carolyn White has been on the stage the younger six weeks, shows wonderful promise.

The Durborn stock gave the first of its Shakespearean productions yesterday, James E. Wilson offering as Shylock and Grace Reels as Portia in *The Merchant of Venice*.

This is Chauncey Olcott's second and last week in Movietown at McVicker's. The other night a committee of representative local Irishmen gave him a big bunch of roses and a set of resolutions in recognition of his kindness to the Boer relief contingent sent from here to South Africa. Kellar will follow for a week, after which we shall see Manager Litt's production of *Caleb West*.

On the Stroke of Twelve is the bill this week at the Alabama. Hal Reid's *Knobs o' Tennessee* is at the Academy of Music, while at the Bijou is *A Homesick Heart*, another of Hal Reid's thrillers, in seen.

The first concert of the Thomas Orchestra for their tenth season will be given at the Auditorium next Friday, and Burton Holmes will give the first of his series of illustrated lectures at Central Music Hall Thursday.

A local manager further commercialized the drama by investing in a cash register the other day. Now when an actor walks up for his salary he will have it "ring up"—but let us hope that the indicator will not show "no sale."

After two splendid weeks of *El Capitan* at the Studebaker, the Castle Square Opera company put on *The Little Tycoon* this evening and pleased the usual large audience.

Jack Goulden made such a hit in *Old Joe Prouty* at the Great Northern not long ago that he was given a return date and had two big audiences yesterday.

The stock at Hopkins' gave a fine revival of *The Two Orphans* yesterday and will repeat it twice daily during the week.

Tom Wise, lending color to Broadhurst's company, made his first hit here in *After the Storm*, a one-act play written by Elwyn A. Barron and given at the Studebaker.

The Brigands, Faust and the Money Monarch will be given at the Studebaker by the Castle Square Opera company after *The Little Tycoon*.

"Bill" Hall.

BOSTON.

Attractions for the Week—Excellent Business All Around—Items.

(Special to The Mirror.)

BOSTON, Oct. 15.

There was no question of the attraction to which Boston playgoers looked forward with the greatest interest to-night, for the fine audience at the Tremont indicated the deserved pop-

ularity of Mrs. Fliske in this city. She played a long engagement here last Winter in *Rocky Sharp*, but that did not begin to suffice for all who wished to see her superb work in this play, and the indications to-night are that the Tremont will again have the best engagement of the season with her as the attraction. Mrs. Fliske has never done better work in Boston than she did this evening, and the tokens of enjoyment displayed by the large audience were a deserved tribute to her talents. The play was brilliantly staged and the scene at the ball before Waterloo, as before, was made a striking display. The supporting company is of remarkable strength, and effective work throughout is done by Frank Gillmore, Charles Vane, Robert W. Ferguson, Charles Plunkett, Norman Connors, Paul Gerson, Alfred Hudson, Laura Maguire, Mary E. Barker, Clara Everett, Francesca Lincoln, and Agnes Bruce.

Boston had its first hearing of *The Ambassador* at the Hollis to-night, and Daniel Frohman's stock company from Daly's Theatre had their customary success when appearing before a Boston audience.

The warmest welcome was for Jack Mason, who has loyal friends here and who

seems even more popular than in the days when he was leading man in the old stock at the Museum.

Gertrude Henriquez played effectively the character originally played in New York by Mary Mannering. Later we shall see Wheats within

Wheats and *The Mannequin of Jane*.

The Marble Heart, at the Castle Square to-

night, was given as an interesting revival. In

old days Charles Barren and Annie Clarke made

this a popular play for the stock at the Museum, and hence there was interest for many in com-

paring with theirs the work of John Craig and

Lillian Lawrence. There were some in the Castle

Square clientele who found the dialogue stilted

and the action a bore. The next production will be *A Virginia Courtship*.

The Sign of the Cross, as usual, attracted a

large house at the Museum and promises to have a

a successful engagement. The cast is very nearly

the same as that of a year ago, Charles Dalton

still remaining the most effective feature of the

production. Gertrude Boswell no longer appears

as the boy Stephanus, but the part is splendidly

played by Maud Warrow, who was here four

years ago.

The Gunner's Mate, at the Grand Opera House,

is a melodramatic change from farce-comedy, and

was well received. The house was packed last

week with the rays in *A Hot Old Time*. I should

think that Manager George W. Magee would book

that attraction for a solid season and see if

Boston could ever get enough of it.

The Stranglers of Paris had an effective pro-

duction at the Bowdoin Square to-night before a

large audience. It was the first time that this

melodrama had ever been given at this house, but

the stock did it justice. True S. James ap-

peared as Japon, and Snootie Willey was Ma-

thilde. Miriam Lawton's photographs are to be

given as souvenirs to-morrow.

This is the last week of the engagement of

James O'Neill at the Boston, and business still

continues wonderfully good for the splendid re-

vival of *Monte Cristo*. One thing has been espe-

cially noticeable in the patronage, and that is the

number of out-of-town people coming, since the

production is not to be seen on the New England

circuit at all, going directly from here to the

Academy of Music, New York.

Henry Jewett's personal success in *The Choir*

Irish in the Park remains as great as ever,

and the third week of the run opens auspiciously

to-night. Mr. Jewett has a character of which

he is evidently very proud, and he plays it with

added effectiveness for that reason. Judith Heth-

away's success as leading lady is one of the fea-

tures of the production, and her work is flawless.

The Cadet Girl dinner merrily along her way at

the Columbia, and large houses continue to be

the rule. There is no rumor of anything coming

to take its place. Wedding bells still continue to

be a feature for the chorus here, and an engage-

ment to be the best promoter of matrimony of anything

yet known in Boston.

Beau Lights is the play at the Grand this

week. Severin De Deyn plays Phil Gorham.

It would look as if *The Rose of Persia* were

to be sent back to London ahead of its time, since

Sam Toy has been placed in the position of the

Museum's coming attractions formerly occupied

by the Sullivan opera.

Boston people are going to Chelten Oct. 18,

when the Christian is played there with Lilla

Vane in *Viola Allen's* character. The play will

not be given here this season.

Charles Dalton's proposed starring tour has

been abandoned, and he will remain with the

sign of the Cross. He could not find a suitable

play.

E. H. Sothern and Virginia Harned concluded

their engagement in Hamlet at the Hollis to twelve

months. Every sent for Monday noon, and the

orchestra was under the stage for the last four

performances.

Valerie Berger made quite a success at the

Twentieth Century Exposition one day last week,

when she sold her photographs for charity.

Elliott Enneking, daughter of the Boston artist,

will be at Mellen Oct. 31, with *Hearts of Oak*, and as that is the point of the tour nearest Boston, many of her friends in society are going to

see the performance. Miss Enneking is going

into vaudeville in the Spring, playing sketches

written by herself. Her leading man will be

Franklin Garland, brother of Hamlin Garland, the novelist.

G. F. Cheney was one of the interested spec-

tators at the opening performance of *Her Majesty* by Grace George. At one time he considered

buying it for his wife, Julia Arthur.

Haberstroh and Son have started on the active

work of decorating the interior of the new Co-

lumbia in Boylston Street, and there is every indi-

cation that the house will be pushed forward

with such rapidity that it will be all ready for

opening on Dec. 1.

PHILADELPHIA.

Park Theatre Excitement—More Reasons of New Playhouses—Bills of the Week.

(Special to The Mirror.)

PHILADELPHIA, Oct. 15.

The most important event of the week has been the sale of the Park Theatre, and the

Bridge, Dodge and Co. A large audience greeted Mr. Justice and his excellent company and thoroughly enjoyed the many bright things in the performance. In the company are Christie McDonald, Stephen Hulay, Dennis Hawley, George Barnes, Frankie Hayes, Mamie Forbes, William Broderick, Clara Wilson, Edward Garvie, Frances Wilson, and Robert Piggot. In addition there is a large and well drilled chorus. E. H. Southern and Virginia Barnes will follow in October.

Sherlock Holmes is at the Holiday Street Theatre. It is well staged and is presented by a capable company.

May Irwin had poor business last week at the Academy of Music. **HAROLD BUTLEDGE.**

CINCINNATI.

Good Wishes at the Theatres—Mary Hastings' Hit—Personal Items.

(Special to The Mirror.)

CINCINNATI, Oct. 15.

Whitney and Knowles' *Ques Vadis* opened to-night at the Grand to a good audience. This is the same production seen here last February, though the cast is somewhat altered. Arthur Forest repeats his admirable impersonation of Petrusius, and Edmund P. Lyons again appears to advantage as Nero. Richard Butler, who had a minor role last year, is the new Clinicus. Of the newcomers in the cast, Dallas Tyler and Robert McWade are the most prominent. Next week, *Way Down East*.

There can be no question as to the tremendous success achieved here last week by Mary Manner in *Janice Meredith*. The theatre was packed to the walls at almost every performance, and the engagement took largely of the character of a continuous ovation for the talented star and her company. Among the latter Robert Brunet, Burr McIntosh, Carl Ahrendt, and Amy Ricard won special recognition.

The Pike company yesterday followed *Wuthering Heights* with *Squire Kate*, another play never before seen in this city, and in which they appeared to excellent advantage. Manager Hunt certainly deserves the thanks of local playgoers for his enterprise in securing plays that otherwise they would not have an opportunity to see.

The German Stock company at the Grand gave a splendid performance of *Tiger-Lieben* last evening to a crowded house.

The stock company at Robinson's began its second week with a satisfactory presentation of *Hoodman Bluff*. Next, The Great Diamond Robbery.

Because She Loved Him So is at the Walnut.

The Bowery After Dark drew two packed houses at Henck's, and all seemed well pleased with the entertainment offered.

A Trip to Courtland had good houses at the Lyceum.

For its second week Beck's Stock company puts on a version of *The Two Orphans*.

John G. Magie arrived here last week to join the business staff of Whitney and Knowles. He is to go in advance of *Ques Vadis*.

Lou Whowell, for many years treasurer of the Grand and the Walnut, and now advance agent for *Way Down East*, has been here for some days and was royally welcomed by many old friends.

The newspapers here have been reprinting all week the many nice things said by the New York critics in praise of *Henrietta Crosman* in *Nell Gwyn*. Three years ago Miss Crosman was leading woman of the Walnut Theatre Stock company and made a very large circle of friends and admirers, who are rejoiced to hear of her success.

H. A. SUTTON.

H. C. GOODWIN'S PLANS.

At the Garrick Theatre one day last week, a Münch man had a short chat with N. C. Goodwin, who returned from England last week. Mr. and Mrs. Goodwin (Maxine Elliott) and their company were rehearsing *When We Were Twenty-one*, in which they opened their tour at Sylvestre yesterday.

"We spent most of the Summer very quietly at our country place at Shooter's Hill, Kent," said Mr. Goodwin. "Shortly before our return, however, we made a trip to Oberammergau, to see the famous Passion Play, a wonderfully effective performance. On the way, we visited Munich and other German cities. While in Munich, Mrs. Goodwin had her portrait painted by Lembach. It will be hung at an exhibition this Winter."

"During my present tour, I expect to play *When We Were Twenty-one* exclusively. My New York engagement will begin in February at the Knickerbocker."

"Next season I shall remain in England, having arranged to appear at the Comedy Theatre, London. Besides *When We Were Twenty-one*, that has never been seen on the other side, I shall produce two new plays that are now being written by me by H. V. Esmond and Madeline Lassette Ryley."

Mr. Goodwin has grown a trifle stout during the Summer. Mrs. Goodwin is as radiantly beautiful as ever.

THEATRE FOX RETURNS FROM ABROAD.

T. Henry French arrived in town on Saturday after spending ten months abroad. He brought with him an immense stack of programmes, for he had seen almost every sort of entertainment going on the other side, and a lot of plays and contracts and things. The most notable play that came over with Mr. French was *Cecil Raleigh's The Price of Peace*, the current *Drama* in melodrama, which is playing to tremendous business in London, and which Charles Frohman has secured to produce here, probably not later than February.

Other plays in Mr. French's hands are *Riding to Win*, a cycle-racing sensation play by Frank Herbert and Walter Howard, and *The Worst Woman in London*, which has been making all kinds of money in the English provinces. And he has brought besides many other plays, all of which are likely to come forward here before long.

Clyde Fitch came in on the same steamer, having put in eight weeks at the Carlsbad cure, and five months of European travel, presumably trying to forget the *Sapho* play that he wrote for Sir Nethersole and from which he fled quite properly when it got into the courts here.

MRS. LE MOYNE'S PRODUCTIONS.

The special performances of Browning and other plays will give additional artistic interest to Sarah Cowell Le Moyn's engagement at Wallack's Theatre. The first of these special performances will occur on the afternoon of Oct. 26, when Browning's *In a Balcony* will be produced for the first time in America, with Mrs. Le Moyn and Lydia Skinner as co-stars, supported by Eleanor Robson, who has been specially engaged by Liebler and Company for the production. The scene has been painted by Homer F. Emmons, and the costumes were designed by Virginia Gerson.

In a Balcony will be preceded by *The Land of Heart's Desire*, a one-act play by W. B. Yeats, also seen for the first time in America. A carefully selected cast will interpret it.

On the evening of Oct. 23 Mrs. Le Moyn will give the initial performance of a play in one act by Israel Zangwill, entitled *The Moment of Death*; or, *The Never, Never Land*. It will be made a part of the regular bill, following the performance of *The Greatest Thing in the World*. In the cast will be Mrs. Le Moyn, John Glendenning, Robert Edeson, Charles Stanley, and Alphonzo Ethier.

ANOTHER LOST RIVER.

The success of *Lost River* at the Fourteenth Street Theatre has been so great that the present company will remain there indefinitely, and Liebler and Co. are now organizing another company to fill the time booked for the play out of town. The new company, it is said, will be the equal of the first one, both in personnel and in scenic equipment.

THE FOREIGN STAGE.

LONDON.

A Parlor Match Produced—Barrie's Latest Play—Other New Dramas.

(Special Correspondence of The Mirror.)

LONDON, Oct. 6.

My intrepid American friends will, I am sure, be glad to know that of the several plays produced in this city this week, the most enthusiastically received was a *Parlor Match*, as directed by Charles H. Hoyt. The reception and the numerous encores achieved by this go-as-you-please production, in which, as some of your managers say when they announce "the plot stops at 8:30," is a great tribute when you come to remember that so many of its turns and twists have been piffled both by English and American variety folk, to have trotted out these whiners and gags continuously in the variety bills and pantomimes of this night little, tight little island. Your Americans play in a *Parlor Match* all scored heavily, especially Christopher Bramo as I. McTosh, Ahmed C. Wheeler as Old Boss, George D. Davis as Ephraim, William Armstrong as Ralph, Edward Mack as Asa High, Mabel Russell as Lucille-Kid, Emma Brennan Ince as Ephraim, and Isobel DeArmond as Innocent Kidd. Much disappointment was felt at Tramp Ritchie, a great favorite in London, being unable to appear in consequence of illness. His character, however, Captain Kidd, was at short notice admirably played by a good low comedian of British birth, namely, J. J. Dallas, of course, a play of this sort does not call for searching criticism, and most of our journals have regarded it in that light. One or two superior critical sniffers, however, have played some critical methods, as if it had been the first performance of *Hamlet* or *The School for Scandal*.

I have also to record the success of a little comedy by Madeline Lassette Ryley and produced on Thursday at the Garrick in front of J. M. Barrie's new play, *The Wedding Guest*.

Mrs. Ryley's little play is entitled *Realism*, and shows how a lady dramatist, finding that her journalistic husband considers the chief scene in her new play quite too unrealistic for words, rehearses it with an actor, who strangely enough is full of vanity and rehearses it in such a fashion as to make the husband believe it to be true and behave like a domestic volcano in consequence. In spite of this little play strongly interfering with the chattering of late comers, it scored a hit, and so did the authoress, as the lady dramatist. The strangely vain actor was finely impersonated by Henry Vibart, and the blithering husband was very well played by his noble lordship, the Earl of Roslyn, stage-named James Erskine. I can assure you that his lordship is becoming quite an actor.

Tourning the *Wedding Guest*, this new play of Barrie's is still causing newspaper argument by reason of what is recorded as the non-solution of the sex problem involved. As a matter of fact this play, painful as it is, and dealing with the marriage of a pure and innocent girl to a young artist who not long before broke off with a damsel with whom he had as Mr. Pinner would say, "kept house," is by no means so "sexual" as a description of it would seem to imply. It is in many respects intensely dramatic, setting forth the good old text that God is not mocked and that whatsoever a man soweth that shall he also reap. The first act shows what has never before been seen on any London stage—namely, a Scotch wedding in a Scotch house. The sudden appearance at the wedding of the "other woman," now mother of a child by this bridegroom, is dramatic and telling in the extreme. The second act shows the sufferings, both mental and physical, of this mother who is not a wife, and the unsuspecting efforts of the new bride to help the mother and child whom she believes to be perfect strangers to her husband. This act is very much weaker than the other two, and the piece certainly ends in a comparatively unsatisfactory manner, for, after considerable domestic storm and stress, and after the confession of the guilty bridegroom, he and his two-days-bride rapidly make it up, with each other and with the "other woman," and leaving her to go her own road, depart to their matrimonial nest. Some delay, indicating that the bridegroom may perhaps be forgiven later on, showing proper repentance, might certainly have been introduced into this tag. Moreover, the author, although in most parts of the piece showing that his real desire is to take the side of purity and chastity, has insisted rather too much upon the details of the aforesaid illicit "housekeeping." In the second act he has spoilt the otherwise beautiful character of a sympathetic maiden aunt by giving her lines that show that, after all, she seems to think that any husband, however spotted and putrid, is better than no husband at all. If these little blots were removed, as they easily could be, *The Wedding Guest*, in my opinion, would be highly useful as well as a brilliant piece of work.

The *Wedding Guest* is artistically acted, especially by young Henry Irving as the guilty bridegroom; his charming wife, Dorothy Baird, as the innocent bride, and Violet Vanbrugh as the "other woman." Other excellent impersonations are given by Brandon Thomas as the bride's somewhat selfish father, by Henry Vibart as a gentle minister, by Kate Sergeant as the gentle maiden aunt, and his aforesaid lordship, the Earl of Roslyn, as the best man.

Another important production of the week has been a play written by Mrs. Oscar Beringer and entitled *Jim Belmont*. It is another of these far too prevalent plays which deal with the aforesaid sex problem. "Jim" is a music hall star of the somewhat rosy type, who out of pure love rather than pure cussedness marries a man who has also previously "kept house" with somebody else. At the time "Jim" marries him, he is comparatively poor. In due course, however, he inherits extensive estates. Then the other woman, although now married herself, turns up to enclose him in her toils. Thus chaos comes and seems likely to stop. In fact, there is terrible trouble around the balance of the time. Being Mrs. Beringer's, the play is, of course, clever and often powerfully written, as is her wont. Whether the play is of any great use is another matter. Although played at a suburban theatre—namely, the Metropole, Camberwell—the place had a powerful cast, including Edmund Maurice, Charles Rock, E. M. Robson, Joseph Wilson, Herbert Sparling, Beatrice Lamb, and Esme Beringer. They all played well, although the clever Esme was somewhat too refined for the grammatical but good-hearted star.

I am afraid that we are in for some more of these sex plays. Anyhow, Henry Arthur Jones' new drama, *Mrs. Paine's Defense*, due to be of this stripe. So does a new play called *Mr. and Mrs. Buxton*, which Frank Harris, a London journalist, has written for Mrs. Patrick Campbell. Some scenes in this are said to be of a very carnal kind. So, of course, we are all contented to run on for the time.

The new Lyceum play, *For Auld Lang Syne*, is due to-night. Sir Henry Irving, who has given a magnificent programme for the big galvanic fund meeting, on Oct. 26, will two days later lay the memorial stone of the new Strand Theatre, Woodstock. A big combine is to be formed by certain musical play managers to fight against the present high salaries of singing artists.

MEXICO.

Opening of the *Renacimiento*—Plans for An American Stock Season.

(Special Correspondence of The Mirror.)

MEXICO, Sept. 30.

The opening night of the new *Teatro del Renacimiento* was both a brilliant, musical and social event. By 8:45 the theatre was filled, and a few moments after the orchestra played the

national hymn, announcing the arrival of the presidential party. As President and Mrs. Diaz, accompanied by Mr. and Mrs. Lorenzo Elizaga, entered their box, the audience rose and applauded heartily. The hymn was followed immediately by the overture, and the curtain rose on *Aida*. The opera was a wise selection, as it is a great favorite in Mexico. Señor Bieito is the best *Aida* Mexico has heard for a very long time. He is singularly gifted, possessing youth, a fine presence, being fully six feet, grace of motion, and a superb voice. I have heard no tenor in Mexico who can be favorably compared to him. The honors of the evening were shared by Señora Mieciel, who is young, good to look upon, and the possessor of an exceptionally fine voice. Her vocalization is delightful, and gives evidence of thorough training. Besides these advantages she has the dramatic temperament, and plays *Aida* in splendid grace, and with all the fire the part calls for dramatically. Señora Sartori has a full, powerful voice, which at times she uses well, and again badly, adopting the very objectionable tremolo. Señor Clave was a very satisfactory Amancio. His make up was very good. This is the exception in Mexico, where this branch of the dramatic art has not been completely developed. Señor Niedetti Koenig sustained the role of the chief priest with dignity and sang well. Señores Francisco and Lippi were acceptable in their respective roles. The weak part was the chorus, especially the tenors, who sang quite half a note below. The trumpeters, though warmly received, played quite badly. The costumes were only fair, and some of the necessities by no means coincided with the stage settings, which were fine. Señor Bieito directed, and the audience testified their approval by calling him before the curtain. He is favorably remembered here.

The *Renacimiento* can court comparison with the finest theatres of the world, and I can recall no theatre in New York that equals it in splendor of decoration and lavish expenditure. This and the elegant costumes of the ladies made the scene a very gorgeous one, and one which is only equalled in the United States by a grand opera night at the Metropolitan.

Since the opening night we have had *Manon* four times, *La Bohème* twice, *Lucia* twice, and *Il Trovatore* once. In *Il Trovatore* Señor Bieito and Señora Mieciel were magnificent. After Manrico's great solo in Act III Bieito was recalled seven or eight times. Señora Mieciel's *Eleonora* was capitally conceived, and splendidly executed.

A word about *Manon*, in which the other two principal members of the company have appeared, and with a no small measure of success, though they are not the equals of the two singers of whom I have just spoken. Señora Zilli was a delightful *Manon*. She has youth, and is quite pleasing to gaze upon. Her voice is light, though very sweet. She uses much of its effectiveness, however, by an objectionable tremolo, which leaves one in doubt as to just where she is singing. The portrayal was an intelligent one, and she handled the supper scene with genuine pathos. Señor Bieito's *Des Grieux* bespeaks for him a place of importance in the operatic world. He also has youth and a voice of rare sweet ness, though of no very great volume. The supper scene he handled splendidly. His voice is under seemingly perfect control, and in this respect I believe he is the superior of my member of the company.

This week we are to have good *La Traviata*, with Padovani Farren as *Violetta*. Señora Farren was with us last season at the National.

There is some talk of organizing a company here among the members of the American colony, for the purpose of importing a strong dramatic company from the United States. It is the intention of the promoters to bring down a first class stock company, provided the English-speaking colony will subscribe for season tickets enough to guarantee the expense of procuring the company. A popular programme consisting of all the late Eastern successes, will be put on if the scheme is carried out. Should any manager, or company consider this matter in any light, I will gladly give them any and all information upon the subject, but I will say now that unless so much money is forthcoming, they had better remain away, as it is far to Mexico and return, and walking is not good. To take any risk whatever would prove fatal to the pecuniary end of the scheme in my poor judgment.

We are to have *Galveston Night* at the Arben Theatre Oct. 5, as Señora Fabregas has most generously donated her services and those of her company for the aid of the sufferers in Galveston. *La Tierra Baja* (*The Low Land*), a fine production of the realistic school, will be given.

GILDED MORNINGS.

JAMAICA.

Another Opera Company—Sudden Death of a Musician—Amateur Doings.

(Special Correspondence of The Mirror.)

KINGSTON, Sept. 23.

The Theatre Royal has not been opened since the departure of the Azzali Opera company.

Señor C. Lamtha, representative of the Rafael Tonello Italian opera company, arrived on the 12th, Sept. 9, for the purpose of arranging a short season here. The company will arrive next week.

The Odd Fellows will hold a concert in Fa louth, Sept. 27.

Professor Perez, who arrived in Port Antonio with a company of three Italian performers, from Kingston, died suddenly at his lodgings, Sept. 13. Death is supposed to have been due to cardiac disorder. Professor Perez was well known as a violinist of great ability. He was a Cuban, and fought in the former rebellion. He then settled in Jamaica. When the recent insurrection broke out he went over and joined the rebels and did good service. He returned after the war and was engaged in his profession throughout the country. He was in the orchestra of the Azzali company.

The Kingston Operatic Musical Society (KOMS), organized by Jean Schneider last Spring, and having now a membership of eighty, will give their first grand concert Oct. 6, at the College Hall. There will be two grand choruses, trios, quartettes, and a dramatic sketch. The soloists will be Miss Kilburn, Mrs. Purdon, Mrs. M. de Mercede, Miss Jacobs, Mr. Lynde, Mr. Seyv, and Mr. Gooch.

Mrs. Lewis and Mr. Schneider are engaging a cellist and soprano from our city to assist them in the coming season's concerts and solo recitals. They will also establish the Kingston Academy of Music.

OBITUARY.

Heinrich von Herzenburg, the distinguished German pianist and composer, died at Wiesbaden on Oct. 13. He was fifty-seven years of age, and had enjoyed a position in his native land. His best known compositions are an octet, entitled "The Eight," and two symphonies, and a number of less important works. He was a member of the Berlin Academy of Fine Arts, and at the time of his death was the president of the "Meisterschule" of compositions in Berlin.

Sandfield Macdonald, late a member of The Bowery W. C. Fitch

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IS MR. BENNETT IN TOWN?

It is said that JAMES GORDON BENNETT is in town. There is little but rumor about Mr. BENNETT's movements nowadays in this city outside of the *Herald* establishment, where the traditions of Mr. BENNETT's activities in correcting departures from his original ideas as to the presentation of news and in punishing violations of his ideals of journalism by those of his employes that at times forget his occasional alert attention to his newspaper and his unexpected appearances to "shake up" persons that need shaking up may still prevail, or they may not still prevail. To the casual observer it would seem that Mr. BENNETT not only is not in town, but also that for a long time he has relaxed his former close supervision of his property.

It is true that Mr. BENNETT is in town, however, it must also be true that he continues his news reading to his own newspaper, for if he really did read the news as it comes from its sources and is published in other newspapers he would quickly see that in at least one department of the *Herald* the news is colored, twisted and falsified to suit the purposes—whatever those purposes may be—of the editors in charge of that department. If Mr. BENNETT should remain in town for a little while—if really he is in town—and should even casually scan the dramatic department of the *Herald*, he would soon discover that that department is written and edited in the interests of the dominant member of what is known as the Theatrical Syndicate and the persons associated with that member. The *Herald*, in short, as Mr. BENNETT might easily discover, has degenerated to the point that it now is looked upon, as to its dramatic department, simply as the "press sheet" of CHARLES FROHMAN and those associated with CHARLES FROHMAN in the business of the theatre.

In years past the *Herald* has been eccentric as to the conduct of its dramatic department, but not until within a comparatively short time has it laid itself open to the charge that it falsified news in the interest of any person. Even when the *Herald* used to boast that it did not employ a dramatic critic, and when it used to lay stress upon the fact—apparent enough without emphasis—that it sent to the theatre to "report" dramatic events one of its police headquarters men, or one of its race-track men, or one of its baseball writers, that journal carried the respect even of those of its readers that expect to read dramatic criticism written by a person at least superficially familiar with the technique of the theatre, because these readers were bound to admit that the *Herald* was honest in the matter, and they pursued the dramatic department of the *Herald*, if they pursued it at all, with the expectation of enjoying something akin to humor in it. And they were not disappointed, for they found the jargonology of popular sports and a popular court in new contexts that were amusing. When they wanted to read

dramatic criticism they took some other newspaper.

The most unblushing and deliberate of the falsifications of news in the dramatic department of the *Herald* was seen on Sunday, when this was found in that department:

JUDGE WALLACE, of the United States Court, has made permanent the injunction against Miss COGHLAN, restraining her from presenting her father's version of "Vanity Fair." The injunction was asked for by Mr. LANGDON MITCHELL, who dramatized the Thackeray story for Mrs. FISKE, under the title of *BUCK SWAN*, and who declared the COGHLAN play to be an infringement.

JUDGE WALLACE did not restrain Miss COGHLAN from presenting "her father's play." The Judge in his decision did not say anything about "her father's play," and in fact Miss COGHLAN's father, the late CHARLES COGHLAN, did not write a play based on "Vanity Fair." He simply dictated a short scenario of a part of such a play during his last illness. The persons that pirated Mr. MITCHELL's play falsely advertised their representation as a play by the late CHARLES COGHLAN.

Mr. MITCHELL did not, as the *Herald* states, "declare the COGHLAN play to be an infringement," for it was impossible for a part of a skeleton of a play to be an infringement in the matters at issue, clearly though briefly defined by Judge WALLACE in his memorandum of decision.

The *Herald*'s publication in this matter was not only a misrepresentation of the facts, but also a falsification of a decision by a Judge of the United States Circuit Court. There might have been some excuse for the *Herald* if that newspaper had based its publication on a street rumor picked up by one of its reporters and carelessly phrased, but there is no excuse in view of the fact that the *Herald*, in common with other New York newspapers, received an official dispatch based on the clearly-worded decision of the Court and sent out by the Associated Press from Utica. That dispatch, or its substance, the other newspapers printed without mutilation or falsification, and the fact that the *Herald* is convicted by its contemporaries of mutilation and falsification of the news is called to Mr. BENNETT's attention—if Mr. BENNETT really is in town.

CONCEIT AND SUBSERVIENCE.

THE recent successful revival of Hamlet in this city by an ambitious and earnest actor, whose artistic purpose was bucked by a will power strong enough to run counter to the "judgment" of his business associates, will have sequels. One sequel preliminarily excites mirth.

The commercial instinct dominates the theatre to-day, and the commercial instinct naturally has nothing to do with SHAKESPEARE as an original proposition. If young ambition—backed by its own money—demonstrates that SHAKESPEARE really may become a factor in the theatre, it is to be expected that the tribe that holds aloof from experiments with art and buys its theatrical goods—in the market—will hasten to imitate a SHAKESPEARE success.

A manager that imports his stage stock from Europe after "the goods" have acquired a market value announced on the heels of Hamlet, after Hamlet was forced out of town at the beginning of its success, that he—the manager—purposed to star in Hamlet an actor of prominence who also is a playwright of note. It is not to be wondered at that the *Herald* mistook this announcement as an announcement embodying great originality and "spread" it on the very day that it insignificantly noted the production of a play that really has made the hit of the season on Broadway. The *Herald* coughs whenever the manager in question takes cold, and it pays little or no attention to any enterprise of the theatre in which the manager in question as the chief of the Syndicate is not interested.

It is to be wondered at, however, that the actor, whose name the manager assured the *Herald* he did not take in vain, should be willing to figure as the plaything of this manager's vulgar conceit. This is not said in prejudice of the actor's possibilities in Hamlet or in any other play known to dramatic literature. He is not only a remarkably clever actor but a remarkably clever playwright as well. Formerly he was an independent sort of person—one with the legitimate independence that it is the privilege of a brainy man to emphasize—but of late he has shown a subservience to the prevailing commercialism in the theatre that must have become abject if this statement by the manager in question involving him, accepted and published seriously by the *Herald*, be not an attempt on the part of that manager to pose as a humorist:

He will say yes, I know. You may say so positively. I have every confidence in him. He has confidence in my judgment, and will follow it. He will play Hamlet in New York and play

Hamlet, but I know his intellectuality, his keen analytical powers as applied to every character he has played.

If this be not an attempt at humor, and if it represents the state of things, the daily contacts of this actor and this manager must be interesting, though monotonous. One can imagine the manager saying: "I have ordered you to wear in the morning a new suit of clothing. I like it, and I know you will, for you always rely upon my judgment;" or "I have arranged for your dinner. It will not be necessary for you to scan the bill of fare. I am so familiar with your likes and your digestion. You have perfect confidence in me, I am assured;" or "That style of boot does not become your foot. Let me order a pair for you. I know just what you want," and so on throughout the happy details of the day.

American Dramatists Disseminated.

Lynn B. Glover in Chicago Times-Herald.

In view of certain available facts, it would appear that both Charles and Daniel Frohman are inclined to take a too dismal view of playwriting conditions in the United States. The other day Daniel Frohman said to a reporter:

My brother Charles and I have spent thousands of dollars on American dramatists within the last few years, only to find that they cannot make plays. No one has been more willing than Charles Frohman or myself to foster native talent in the matter of play making, but it simply will not foster.

This seems a very extraordinary statement, however true it may be in certain particulars. Among the greatest successes Charles and Daniel Frohman ever enjoyed have been through the medium of such American plays as *Shamus*, *The Wife*, *The Charity Ball*, *The Girl I Left Behind Me*, *Secret Service*, while *Ben Brummell*, *The Heart of Maryland*, *An American Citizen*, *Arizona*, *Barbara Frietchie*, *In Missouri*, *Zaza*, and a score of other similar plays, made in this country, are certainly not to be forgotten. It is scarcely to be expected that our play makers would produce so many dramas as the combined talent of England, France and Germany, but a fair comparison with England at least would not prove unfavorable. The English plays mentioned in the Empire list were in the main of ephemeral and trifling interest, and while we recognize *Pinocchio* as a master, the dramas uttered by Grundy, Jones, Shaw, Carlton, and Edmund have not been of such quality as to cause any feeling of despair in the bosom of the American dramatist.

Mr. Frohman Disseminated.

Brooklyn Times.

"My brother Charles and I," Daniel Frohman is reported as saying, "have spent thousands of dollars on American dramatists within the last few years, only to find that they can't write good plays. We have to go abroad for our play material. Otherwise, we couldn't keep our theatres open. No one has been more willing than Charles Frohman or myself to foster native talent in the matter of playmaking. It simply won't foster."

If this quotation be accurate, it is a pretty severe slap at the American dramatist. But accurate or not, it still remains to be justified by the facts. The foundations of Daniel Frohman's fortunes were laid by American dramatists, *Belasco* and *de Mille*, who wrote *The Wife* and *The Charity Ball*, plays which turned the tide of adversity at the Lyceum Theatre. Mr. Frohman's first successful star, E. H. Sothern, was not successful until he had appeared in another American play, *Lord Chimney*, since which time he has presented *Sheridan*, by Potter, and *An Enemy to the King*, by Stephens—both American successes.

Charles Frohman got his first successful start with *Branson Howard's Shenandoah*. He was a poor man before that. His stock company came into existence with *Men and Women*. It has depended largely upon English plays, a number of which have fallen flat. Charles Frohman has in late years made "big" money with *Secret Service*, *Barbara Frietchie*, *Too Much Johnson*—virtually an American play, so widely did it differ from its French prototype. A good many successes have emanated from other quarters. This season has thus far shown *Ben Hur*, *Arizona*, *Caleb West*, *The Pride of Jennie*, *Richard Carvel*, *In the Palace of the King*, *Sag Harbor*, and some others. Mr. Frohman must be making, after all.

"The Playing Stand" Extended.

Chicago Tribune.

If Mr. Frohman speaks the truth, one is ready to extend a pitying hand to him, for failure is almost upon him. What may be the fortune of such a noble-minded disciple of art for art's sake on discovering that the world no longer has plays good enough for him to produce. That is his admission, for oft and seriously he has gone abroad and of late has returned near empty handed. The fruits of his journey of a year ago were spread before Chicago audiences during the month that ended a week ago. By the taste of them it is given to us to know how close Mr. Frohman must fear he is to his doom. The three plays thus disclosed represented a summer's search in English fields. At one time during the year they had a fourth companion, a play entitled *An Interrupted Honeymoon*, and dealing, as usual, with the dramatic trinity, the man, the wife and the other woman. Even in New York, which loves to call Mr. Frohman the successor of Augustus Daly, it failed outright. Of the survivors, *The Mannequin* of Jane was tasteless. The Ambassador—no less foreign because written by an American self-called author—but had but a single flavor and failed, while the last, *Wheel Within Wheel*, was bitter to the palate, though stimulating to a degree which lifted it above the ordinary twin.

One can imagine that the manager has cause not have made much money in New York last season, and it garnered even less in Chicago this Fall. He took to speech, it will be observed, soon after the end of the Chicago engagement. Possibly, also, his depression was due to another cause. It was only a few days ago that James K. Bissett, who has been a decided financial standby of late, informed him that after this season he would guide himself.

For the time being it would seem that Mr. Frohman walks under a cloud, and mistakes in shadow for perpetual gloom. Things may brighten in a little time; plays enough may be found—even across the sea—to keep the Frohman theatres open for the balance of the season, at least, and next year the native dramatists may consent to allot more of their efforts to them.

At the present time the American playwrights are giving their dramas to managers who talk less about "fostering home talent" and buy more plays. And even with the truth of this assertion ready for demonstration, it is worth while to point out that the plays making the most money to-day for the brothers Frohman are by the despised American writers. The productions of the Fall enter themselves into the calculation.

Perhaps Mr. Frohman was not as exact as he intended to be. It may be that he meant he could not get plays sufficiently morbid from home authors. In that event Henry Arthur Jones' latest study in social disease, *The Lackey*, a farce, described by the Tribune's London correspondent as "too unorthodox for self-respecting players," morbid, ugly, and disgusting throughout, containing not a single healthy line and

precious few clever ones," doubtless would be snapp'd up by him but for one thing—Charles Frohman already has the American rights.

Dramatic Criticism for New York.

The Fourth Estate.

It is a lamentable fact that there are in New York so few first-class critics of the drama.

Just why this is so is hard to say. Either the newspapers exercise little care in selecting their dramatic editors or the supply is not equal to the demand.

Unless a newspaper's dramatic department is conducted without interference from the business office it can never command the confidence of the public.

Criticism to be valuable must be honest. If a writer for any reason praises a play that is notoriously bad he injures the journal by which he is employed more than he helps the theatre in which the play is presented.

The praise that may be purchased in a poor commodity, for it has no value. No intelligent person is long deceived by paid puff.

A dramatic critic of the best type must be broad minded. He must have no prejudices. He cannot hob-nob with actors and actresses and keep his pencil free from bias, however good his intentions may be.

It becomes necessary sometimes to say harsh things about managers and players for the good of the stage. If the critic is afraid to tell the truth, even though he steps on somebody's toes, he has no business to be a dramatic critic.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.)

A. T., New York: The New York Conservatory of Music has classes for vocal training.

JESUS, Philadelphia: Players may be addressed in care of The Minstrel.

L. D., Greensburg, Pa.: Grace Gordon is with the Alice Nielsen Opera company this season.

J. P., New York: Applications for copyright should be addressed to the Library of Congress, Washington, D. C.

ALICE, Memphis, Tenn.: The Arnold Opera company are playing at the Broadway Theatre, Denver, Col.

J. W. SMITH, Troy, N. Y.—R. H. Russell and Company, No. 3 West Twenty-ninth Street, published the Maude Adams souvenir book. The other books mentioned may probably be obtained from the managers of the actresses in question.

A. B. H., New York: An advertisement in The Minstrel would probably bring about the desired result. Of course you would have to prove your reliability and aptitude for the position.

E. D. W., Seattle: A dramatic arrangement of Bulwer Lytton's novel, "The Last Days of Pompeii," was presented at the Bowery Theatre, in this city, by Thomas Hamblin in 1853. Other productions were made here in 1859, 1863, 1865, 1866 and 1867. Edward Eddy appearing in one or two of them.

F. L., Omaha: 1. The Prisoner of Zenda was produced at the Lyceum Theatre, in this city, on Sept. 4, 1895, with this cast: Rudolf the Fifth and Rudolf Koenigsmarck, E. H. Sothern; Michael, A. E. Lawrence; Colonel Supt., Howland Buckstone; Fritz von Turkenheim, Howard Gould; Captain Hentzau, Morton Seiden; Detrich, Daniel Jarrett; Bertram Bertrand, Sam Sothern; Marshal Strakeneck, C. P. Shook; Lorenz Teppich, Henry Talbot; Franz Teppich, W. H. Woodall; Lord Topham, W. L. Branscombe; Horner Glyn, Guido Marburg; Ludwig Charles Arthur; Toni, R. E. Erynn; Josef, John J. Collins; Princess Flavia, Grace Kimball; Antoinette de Macon, Marie D. Shortwell; Frau Feppich, Kate Patterson Seiden; Countess Von Strozin, Miss Dibdin; Countess Von Kiesberg, Miss Drew; Amelia, Bertha Bartlett, Z. E. J. Morgan has not played in The Little Minister with Maude Adams.

E. J., Brooklyn: 1. The Importance of Being Earnest was produced at the Empire Theatre, in this city, on April 22, 1895, with this cast: John Worthing, Henry Miller; Algernon Moncrieff, William Faversham; Rev. Canon Chasuble, D. B. W. H. Crompton; Merriman, J. P. Whiting; Lane, E. Y. Backus; Hon. Gwendoline Fairfax; Violin Alien; Lady Bracknell, Ida Vernon; Cecily Carew, Agnes Miller; Miss Prism, May Robson. 2. A Man and His Wife was first produced at a special matinee at the same theatre, on April 6, 1897, with this cast: Roger Ainslie, William Faversham; Sir Noel Bruges, Robert Edeson; Lord Francis Hillyer, Jameson Lee Finney; Joe Thorne, E. Y. Backus; Drexer, W. B. Barnes; Woodhouse, George C. Pearce; Eleanor Ainslie, Violin Alien; Eddie Astor, Ida Conquest; Nurse, Ellen Gall; Violet Autobus, Jane Harwar; Lady Wickham, Mrs. Thomas

THE USHER.



A statement attributed to Daniel Frohman—which he has not contradicted—respecting American plays is going the rounds of the newspapers. In substance Mr. Frohman says that he and his brother Charles have spent thousands of dollars on American dramatists within the last few years, "only to find that they can't write good plays," and that "we have to go abroad for our play material."

While it is true that the Frohmans prefer foreign to native plays, it is not true that they are obliged to depend upon Europe for supplies. It is safe, moreover, to say that they have lost less money with home products than with imported products and that they have had relatively fewer failures among the former than among the latter.

They believe it "safer" to reproduce English and French plays that have been tested on the other side than to make selections from the original material available here. It is easier, certainly, and the system requires less taste, skill, judgment and courage—in short, less *hazard*.

Yet Daniel Frohman secured his footing as a manager by reason of his connection with the Mallorys and the Madison Square Theatre, which was then devoted to presenting American plays. After he began his operations at the Lyceum for several seasons he prospered with plays by Belasco and De Mille, and when he launched E. H. Sothern as a star it was in plays of home manufacture.

Charles Frohman rescued himself from obscurity and failure with Bronson Howard's Shenandoah, and he followed that up with Held By the Enemy, Men and Women, The Girl I Left Behind Me, Secret Service and other profitable American plays.

Indeed, the Frohmans probably never would have risen to managerial prominence had it not been for the foundation thus laid. And now the ingrates deny the source of their theatrical being and seek to disparage and decry it!

Fortunes have been made during the past fifteen or twenty years by American plays, and they are being made to-day, in spite of the hostile Frohman influence and the depressing Trust conditions, which have combined to check the healthy growth of the native drama and have restricted its field largely to stars and managers not directly connected with either.

Here are a few plays, named at random, that refute Mr. Frohman's assertions: The Banker's Daughter, Young Mrs. Winthrop, Hazel Kirke, Paul Kauvar, Esmeralda, Little Lord Fauntleroy, The Wife, The Charity Ball, The Highest Bidder, Lord Chumsley, Aristocracy, The Senator, Alabama, In Missouri, A Gilded Fool, Blue Jeans, The Still Alarm, The Old Homestead, The County Fair, Shore Acres, The Heart of Maryland, The Midnight Bell, A Texas Steer, The Belle of New York and El Capitan.

Here are twenty-five successful pieces of various kinds and of American authorship that happen to come to mind, but the list for the period that they represent could readily be quadrupled.

As for the immediate present, the bills offered by the theatres of this city do not lend weight to Mr. Frohman's complaint that managers must look abroad for plays.

American playwriting is represented this week by Mistress Nell at the Bijou, Arizona at the Herald Square, Marcella at the Broadway, The Belle of Bohemia at the Casino, Richard Carvel at the Empire, Lost River at the Fourteenth Street, David Harum at the Garrick, The Pride of Jennie at the Harlem Opera House, The Monks of Mahabhar at the Knickerbocker, Her Majesty at the Manhattan, A Million Dollars at the New York, Sag Harbor at the Republic, The Military Maid at the Savoy, The Rogers Brothers in Central Park at the Victoria, The Greatest Thing in the World at Wallack's, Fiddle-Dee-Dee at Weber and Fields', and home-made melodramas at the American and the Metropolis. In other words, eighteen of our theatres are presenting American plays or entertainments.

The foreign contingent is represented by Sun Toy at Daly's, Zaza at the Criterion, A Royal Family at the Lyceum, The Case of Rebellious Susan at the Murray Hill, and Self and Lady at the Madison Square.

This showing does not give aid and comfort to Mr. Frohman's effort to make people believe that the American dramatist is a costly failure.

Mistress Nell was offered to a number of New York managers two years ago. They

saw nothing in it. They wouldn't produce it. In the face of open opposition and the ill-concealed determination of the powers that be to crush Miss Crozman and Mr. Hazleton's play, Mistress Nell stole into New York last week and captured the town.

Does any one for an instant imagine that either of the Frohmans would have touched Mistress Nell with a ten-foot pole?

And Arizona. It is now an old story how this play was kept out of New York through ulterior influence and how, when it did effect an entrance to the city, it made an immediate success.

If the Frohman idea prevailed we should rarely see a play by an American author—we should never have an Arizona or a Mistress Nell, or any other native work whose merits were beyond their powers of penetration and appreciation.

In its political views the New York *Journal* is rabidly opposed to the trusts and just at the present juncture it has much to say to its readers on the subject of this issue.

But there is one inconsistency about the *Journal's* position on this important question that it may be able to explain, although it has vouchsafed no explanation up to the present time.

I refer to its persistent advocacy and friendship for the Theatrical Trust, as manifested on every possible occasion in its dramatic column. If the industrial trusts which the *Journal* excoriates in its editorial columns are wrong, why is the Theatrical Trust, which it coddles in its dramatic columns, right?

Nothing definite has been decided yet with reference to the exact location of the Actors' Home by the trustees of the Actors' Fund.

About \$70,000 has been raised for this object and it is estimated that as much more will be required to establish the institution free of debt.

Of the various places suggested it is thought that a convenient spot somewhere on Long Island will be best, and the majority of the Fund trustees are understood to favor that arrangement.

Marcella at the Broadway is not successful and some of the actors in the company have received two weeks' notice. More Than Queen, it is said, will be put on by Blanche Walsh a week from next Monday night.

The advertisement of a line of messenger boys awaiting the opening of the box-office is not a new one, but it generally dazzles the outsider.

For a couple of days a crowd of these boys and a few men sat or stood around the Knickerbocker in line for the opening of the L'Aiglon sale yesterday morning. Some of the boys were hired by ticket agencies, others represented individual speculators and the rest were significant mysteries.

Twenty minutes after the window opened a messenger boy, who represented a bona-fide purchaser, returned to headquarters in the messenger office in the Knickerbocker Building and informed the manager that the best seats then obtainable were in row T. How about the vaunted "clean box seat" which was to signalize the opening of this sale?

LAVINIA SHANNON.

On the first page of this issue of *The Mirror* appears a recent portrait of Lavinia Shannon, the well-known leading woman, who is now playing the chief roles with the stock company at the Grand Opera House, New Orleans. Her popularity there as an actress is firmly established, and New Orleans audiences are particularly fond of her, because she is a native of that city. Her father, Joseph R. Shannon, was at one time the sole owner of the People's Line of steamers, plying between New Orleans and St. Louis, and was one of the wealthiest citizens of New Orleans. Miss Shannon is a lineal descendant of the Earls of Cormick and Shannon. She is a granddaughter of the last Marquis of Thomond, and is a cousin of the present Earl of Dunraven. Her family connections on this side of the water are no less distinguished, as she is related to several of the first families of the old South.

Miss Shannon removed from New Orleans to Washington, D. C., with her parents a number of years ago, and there received her education at the Convent of the Visitation. Her career on the stage has been very successful. She was the leading lady for three years in *The Power of the Press*, under the management of Augustus Piton. Later she was leading lady in the Frohman companies, presenting *The Fatal Card* and *The Girl I Left Behind Me*. During the last tour of Cigna Morris, Miss Shannon was her leading lady, and she also played the chief part in *Miss Francis of Yale* during its first season.

During the past two seasons Miss Shannon was the leading lady of the stock company at the Grand Opera House, in Indianapolis, where she was a great favorite with the audiences, because of her artistic acting and magnificent wardrobe. The position there was offered to her for a third season, but she declined in order to accept the engagement in her native city.

MISS MODJESKA'S SEASON OPENS.

Madame Modjeska opened her tour, under the management of Wagnalls and Kemp, at Orange, N. J., Oct. 11, in Macbeth, and on Oct. 12 at Trenton, gave the first performance of the revival of King John, that will be the feature of her repertoire this season. In the role of Constance in King John, Madame Modjeska is reported to have achieved one of her greatest successes. R. D. MacLean and Odette Tyler, who are featured, gave effective performances of King John and Prince Arthur, respectively. Good work also was done by Harry Johnstone as Falstaff and Mrs. Henry Vandenhoff as Queen Eleanor. The mounting of the play was lavish and handsome.

ENGAGEMENTS.

William Gould, for The Belle of Bohemia, succeeded D. L. Don.
Nedra Rafferty, for The Bostonians.
Jacques Martin, for A Poor Relation.
Lillian G. Martin, for The Bowery After Dark.
Eustis De Noe and Faustine Tramulli, for Finnigan's Last Western.

THE STOCK COMPANIES.

The first stock company to play *Nell Gwyn* was that at the New Century Theatre, Newark, N. J., that produced Marie Boran's play of that name last week with pronounced success. Una Abel-Brunker made a hit in the title-role, giving a charming version of the merry orange girl and actress. John Waldron was an excellent Charles II, and others that did good work were Maurice Clyde, J. K. Hutchinson, George E. Martin, Frank Richardson, Victor Moore, Thomas Meegan, Eleanor Browning, and Lucie A. Rogers.

Melodrama seems popular at the Columbia, where the stock company had large business last week with Paul Hanmer. Carlton Macy and Kate English gave effective portrayals of the leading roles and had able support.

There was a fire scare at the New Century on Tuesday afternoon. The fire was in a livery stable next door to the theatre, and the smell of smoke alarmed the audience, that was eventually calmed by Una Abel, who made a speech assuring the patrons that they were not in danger.

John Waldron, the new leading man of the New Century Stock company, is reported to have scored a big hit as Charles II in *Nell Gwyn* last week. Mr. Waldron is becoming very popular at the New Century.

The Lyceum Theatre Stock company was announced to open an engagement at the Lyceum Theatre, St. Joseph, Mo., Oct. 15. The company is under the direction of Wilson Eno and Charles W. Young and will be at the Lyceum indefinitely. Mr. Eno has just returned from New York city, where he engaged the following company: Lynn Pratt, Alec Frank, Harry Mestayer, Edwin Brewster, Theodore Stark, Nevada Sturton, Kate Benetton, Irene Timmons, and Miss Masters. The opening bill will be *A Charity Ball*.

The most successful production of the season so far by the Hopkins Stock company, at the Grand Opera House, in Memphis, Tenn., was *Caprice*, Oct. 8-13. The company showed most creditable rehearsing, and much credit is due Stage-director Hugo Lord both for this and for his capital portraiture of the part of Jethro Baster. To Jessie Brett must fall the most praise. Her exquisitely charming and natural acting of the dual part of Mercy Baxter and Lucy Ashton was quite the hit of the season. Carrie Lamont, Al Remond, and Marie Stirling also did well. The stage settings were attractive. Casts this week.

At the Bearborn Theatre, Chicago, last week, the stock company produced *A Social Highwayman*, with James E. Wilson and Gardner Crane as Courtesie Jaffrey and Jenkins Blaney, respectively. Both are equal to the demands of their roles, and they are ably supported by the rest of the company. This week, *The Merchant of Venice*.

The Baldwin-Melville Stock company, at the Grand Opera House, New Orleans, La., is playing to crowded houses nightly. Maurice Sheehan, the new leading man, made his first appearance last week in *The Three Musketeers*, playing the role of D'Artagnan. Lavinia Shannon, as Anne of Austria, was queenly, and Percy Meeson, as Buckingham, most effective.

Helen MacGregor, leading woman of the Oliver-Lewis Stock company, at the Burbank Theatre, Los Angeles, auctioned the boxes for the Galveston benefit given at the Burbank recently. By her work with the company Miss MacGregor has won emphatic favor in Los Angeles. Her successes have included *Flavia*, in *The Prisoner of Zenobia*, and *Vashti Bethe*, in *Judith*.

For the first week of the Fall Carnival at Nashville, Tenn., Manager Boyle presented at the Grand Opera House a complete scenic production of *Banquo and Pythias*. The Stock company was cast to excellent advantage and a highly successful performance was the result. Stage Director J. Gordon Edwards gave an artistic rendering of Banquo and William Stuart was a manly Pythias. J. K. Applebee showed his legitimate training in the character of Diophantus, and Morris McHugh, William G. Beckwith, and Frank Melville assisted in making the production one of the most successful of the season. Lida Leigh was a sweet and winsome Calumbe, and Miss Boddinger was all that could be desired in the part of Hermon. Three men of the cast, Edwards, Stuart, and Melville, are prominent members of the order of Knights of Pythias. This added interest to the performance.

At the one thousandth performance of the Thanhouser company, at the Academy of Music, Milwaukee, the theatre was filled with the most fashionable audience that has assembled in that city in some years. The public was interested in the event and also in the achievements of the company. The play was *Nancy and Co.*, and a pretty souvenir was given to the ladies. Nearly all the members of the company were recipients of floral pieces and it was an enthusiastic reception all round. The company will produce *Quo Vadis* this week.

The Valentine Stock company revised Hazel Kirke with great success last week at the Princess Theatre, Toronto. From a scenic point of view the production was the best that has been offered in that city for many years. Several members of the company made hits. Meta Maynard won great praise for her portrayal of the title-role, and George C. Robinson as the stern old father furnished an unusually clever characterization. Osborne Searle, who has been very successful in light comedy roles, was capital as Pittacus Green, and Jack Webster's Arthur Caringford was admirable. This week the Valentine company will put on Daniel L. Hart's play, *Army and Navy*, that Stuart Robson presented under the title of *Government Acceptance*.

Bon R. Graham has joined the Shubert Stock company, Buffalo.

Charles J. Bell has joined the Girard Avenue Theatre Stock company, Philadelphia.

The Valentine Stock company, Halifax, headed by Everett King and Nora O'Brien, continues to do large business. The production of *Romeo and Juliet* last week won unqualified praise from the local reviewers. The work of both Mr. King and Miss O'Brien was pronounced admirable, and high commendation was bestowed upon Kate Blanck, Charles Hager, Walter R. Woodall, W. Alfred, Edmund Whitty, William Hartigan, Henry Chesterfield, Margaret Moffatt, Ed. M. Leonard, Helen Wilton, and Mabel Griffith. On Wednesday night the company appeared under the patronage of Vice-Admiral Sir Frederick Bedford, and on Thursday under the patronage of the Lieutenant Governor.

Alice Johnson has been engaged for the Frawley company, San Francisco.

NOTES OF NEW THEATRES.

The new Grand Opera House at Seattle, Wash., opened Oct. 9 with the Tivoli Opera company in *Ship Ahoy*. John Gert is manager of the theatre. The Darling Theatre, at Glendale, Calif., in Burbank, is a fine new building, equipped with every device and no expense has been spared to make it a model theatre. It is a fireproof structure, three stories high, and cost \$30,000. The stage is 40 feet deep, 53 feet wide, 50 feet to gridiron and 42 1/2 feet between fly galleries, and is equipped with all the latest appliances and a full outfit of scenery. There are ten large and comfortable dressing-rooms. The seating capacity is 1,250.

PERSONAL.



STRAUSS.—Edmund Strauss and his famous Vienna orchestra will arrive this week to begin a concert tour at the Waldorf-Astoria on Saturday. A daily paper said he would arrive last Saturday on a certain steamer, and a crowd was at the pier to greet him, but the only Strauss on the ship was a pork-packer.

DRESSLER.—Marie Dressler will begin her starring tour in *Miss Print*, at Albany, N. Y., on Nov. 5.

CROSMAN.—Henrietta Crozman was so overcome by her great success in *Mistress Nell* last Tuesday that she was unable to play the Wednesday matinee at the Bijou, although she reappeared in the evening. Miss Crozman and Mistress Nell will move to the Savoy on Oct. 29, replacing *The Military Maid*.

GROSSMITH.—George Grossmith, the well-known English comedian, has been engaged by his son, George Grossmith, Jr., for a prominent part in *The Gay Pretenders*, that Mr. Grossmith, Jr., is to produce in London next month. The engagement is unique in theatrical annals.

CLARKE.—Creston Clarke has bought the rights to *The Only Way* from Charles Frohman.

HERNE.—James A. Herne addressed a political mass meeting at Lyric Hall on Sunday evening and eloquently prophesied the election of William Jennings Bryan for President.

JANAUZCHEK.—Madame Janauzcheck, recently in a Brooklyn hospital, is now in a private sanatorium in this city, much improved in health.

IRWIN.—May Irwin has brought suit in Toronto to secure possession of property said to be worth \$20,000, left by her uncle, Chester Draper, of Whitchurch, Ont. The property is controlled by a trust company and the heirs seek a settlement. Miss Irwin's mother joins in the suit.

MELBA.—Nellie Melba is ill in London and probably will be unable to appear to-day (Tuesday) at Sir Henry Irving's benefit for the Galveston sufferers to be given at Drury Lane.

Sousa.—John Philip Sousa lost last week in the Pennsylvania Supreme Court the suit brought by Mrs. Ada P. Blakely, whose late husband owned and managed Sousa's Band. The court decided that Mr. Sousa must pay one-half of his royalties to the Blakely estate.

STUART.—Mr. and Mrs. A. H. Stuart (Jessie Bonstelle) are in London, where they expect to remain until November.

BURT.—Laura Burt and her mother have arrived in New York from London, where Miss Burt was very successful as Madge in *In Old Kentucky*.

ARTHUR.—Julia Arthur has denied the recent published reports that she contemplates an early return to the stage to appear as Hamlet. She intends to spend the Winter in the Southwest and in Mexico, accompanying her husband, B. P. Cheney, who will tour thither to inspect the railways in which he is interested.

MARLOWE.—Julia Marlowe has selected a quatrain by James Whitcomb Riley to be painted upon the woodland scene curtain of the Illinois Theatre, Chicago, which she opens this week.

PERKINS.—Walter E. Perkins is making a pronounced success as Benjamin Fitzhew in *The Man from Mexico*, which he will continue to play until he produces the dramatization of Mary E. Wilkins' novel, *Jerome, A Poor Man*.

GOODWIN.—Nat C. Goodwin has presented to Mrs. Goodwin (Maxine Elliott) the dwelling, 226 West End Avenue, in this city, just south of Seventy-first Street.

KENDAL.—Mr. and Miss Kendal will begin their tour of the English provinces at Liverpool on Oct. 18.

GADSKI.—Madame Gadski will arrive in this city from Brooklyn on Oct. 30 to join the Maurice Graff Opera company.

Frank Mosley Kelly, detective. Caught in the Web. *

English atmosphere, but the parts were all in capable hands, and whatever the presentation lacked in delicacy and finish was to a great extent stored by its buoyancy and enthusiasm. William Brannell was a capital Sir Richard Kato in appearance, and had his manner and bearing been a trifle more dignified his impersonation would have been extremely agreeable. William Redmond, as Sir Joseph Darby, presented one of his genial, graceful and lovable old men that have come to be popular with Murray Hill audiences. Thomas L. Coleman was true to the harsh role of James Baratin, and Charles D. Waldron acted as Lucien Edemor with his usual boyish charm. Walter Allen found in the role of Ferguson Pybus a succession of chances for the display of his best comedy talents, and it is enough to say that he embraced them all.

Dorothy Donnelly, as the disconsolate Lady Susan, was human, natural and attractive in appearance and manner. Laura Hope Crews entered into the revolutionary spirit of Elsie Shrimpton admirably, and Mrs. Thomas Barry acted the role of Lady Darby in the genuine, whole-souled fashion that makes every one of her impersonations thoroughly enjoyable. The lesser roles were very acceptably played by Rose Stuart, William L. Curtis, John Westley, Rowland Hill, and William B. Short. Next week, What Happened to Jones.

Irving Place—Bar Prophets.

On Thursday evening, at the Irving Place Theatre, Director Conried's stock company revived Oscar Hammerstein's comedy of intrigue, *Bar Prophets*, which has not been seen on a New York stage since 1889. The plot of *Bar Prophets* (The Trial Shot) has to do with that form of immature affection commonly called "puppy love." A pair of sentimental young people who should properly be in love with each other permit their affections to stray in undesirable directions. The girl, Bente, fancies that she loves Bogumi Krusinski, a Polish pianist, while the young man in the case, Hellmuth, imagines that without the love of Bortense von Walneck, an adventuress, his life will be an empty dream. A world-wide-awake uncle, Baron Leopold von der Euge, straightens out the tangled affections of the young people by many diplomatic moves and brings about a happy ending.

Otto Oberth, as the Baron, acted with fine discretion and his impersonation was thoroughly enjoyable. Vladimir Schanberg, as Hellmuth, was ungraceful and unattractive, though he acted earnestly. Adolf Zimmerman gave a capital performance as Bogumi Krusinski, and all of the other men in the cast were very acceptable indeed in their various roles.

Hedwig Lange, as the adventuress, Bortense, gave a very pleasing impersonation in just the right key. Marie Eisenhut was a delightful Bente. The minor roles were all well played.

Star—Sons of Ham.

An overflowing house greeted Williams and Walker and their coaxed company last night, when their new production, *Sons of Ham*, was seen for the first time in this city. The piece was written by Stephen Cassin and J. A. Shipp, and is an excellent vehicle for the introduction of specialties, songs and choruses, which are in the main deserving of much praise.

Williams and Walker were especially successful in a song called "Zulu Babe," which closes the first act. Ada Everett, the Freeman Sisters, Pete Hampton, Anna Cook, the Golden Gate Quartette, Douglas and Rose Brothers, Abbie Cook and 'Nellie, were seen and heard to advantage in songs with catchy refrains. The scenery is tasteful and elaborate, and the entire production is on a scale that reflects great credit upon Hurtig and Seamon, the managers, and J. A. Shipp, who staged it.

Next week, Siberia.

Third Avenue—A Night in Chinatown.

An audience that filled every nook and corner of the Third Avenue Theatre witnessed a performance of Edwin Maynard's melodrama, *A Night in Chinatown*, last evening, and expressed approval of the play. *A Night in Chinatown* has been rewritten since its former presentation here, and its present state is far better than before. The plot has been strengthened and the incidents are now marshalled together in more forceful and more interesting form.

Frank H. Bigelow, as the sailor-hero, Jack Rivers, acts with the dash and manliness that the role demands. W. E. Whitman is a distinguished villain as Antonio Gonzales. Edwin Maynard acts the role of Moy Kee with the sneaking deviousness that is reckoned truly Asiatic by East Siders, and Dan Burke, as Burney Brogan, an Irish policeman, holds the affections of the audience from first to last. The other male roles are fairly well played, though the men who play the Chinese characters might profit considerably by spending a night in Chinatown themselves.

Sarah McDonald, an actress of very attractive personality, acts the role of Mildred Clare in an appealing fashion. Dot Carroll is a typical stage Bowery girl as Mamie Brennan, and Pearl Ford plays the part of Kate, an opium fiend, with force. The stage settings and costumes are satisfactory. Next week, Uncle Sam in China.

At Other Playhouses.

CASINO.—The Belle of Bohemia began its fourth week last evening.

KNICKERBOCKER.—Francis Wilson, in *The Monks of Malabar*, began his final week on Broadway last night.

CAVENDISH.—John Drew continues in *Richard Carvel*.

MANSFIELD SQUARE.—Self and Lady ends its brief and inglorious career in New York next Saturday evening. Peter H. Duley in *Hedgehog and Company* next Tuesday.

CHERRYWOOD.—Leslie Carter, in *Zaza*, is the bill.

METROPOLIS.—The temperance drama, *Man's Enemy*, presented by a strong company, is the attraction for this week.

CHARLES.—William H. Crane, in *David Harum*, draws large audiences.

GARDEN.—Richard Mansfield's magnificent production of *Henry V* holds the stage here.

FOURTEENTH STREET.—Lost River fills the stage and thrills its spectators.

WALLACE'S.—Mrs. Le Moyne continues in *The Greatest Thing in the World*.

NEW YORK.—A Million Dollars is offered for a final week.

BROADWAY.—Blanche Walsh continues in *Marie Galante*.

PARADE.—The *Opera House*, J. K. Binckett in *The Pride of Jennie* is the bill for this week.

SAXON.—The *Military Maid* will continue until Oct. 27.

HERALD SQUARE.—Arizona began its sixth week last night.

ACADEMY.—Andrew Mack in *The Rebel* began the final week of his engagement here last evening.

REPUBLIC.—James A. Herne in *Sag Harbor* draws splendid audiences.

GERMANY.—The *Secrets of New York* continues.

DAHL'S.—Sam Toy is still the attraction.

LYCEUM.—Annie Russell in *A Royal Family* continues to draw and to please large audiences.

LAMBS' NEW OFFICERS.

The Lambs had their annual election last Thursday, when Thomas B. Clarke having declined to be Shepherd any more, De Wolf Hopper was unanimously elected to that office. Piggy Bill was chosen as the new Boy.

ACTORS' CHURCH ALLIANCE NEWS.

By arrangement with the Council of the Actors' Church Alliance, this department will be devoted to the work of the alliance in its efforts to establish closer relations between the church and the theatre. The chaplains of the alliance and Miming correspondents all over the country are invited to send notes of special sermons preached to the dramatic profession, social gatherings, sick cases that come under their care and any item that will be of advantage to the cause. Alliance members are likewise invited to contribute. Such communications should be directed to the editor of *THE DRAMATIC MIRROR*.

Alliance services will be held this month in Boston by the secretary, the Rev. Walter E. Bentley; in New York city by Rev. William E. Johnson, rector of the church of the Redeemer; in Louisville, Ky., and Cincinnati, by the Rev. Dr. George W. Shinn, of Boston, Mass. Frederick Ward will also speak in Christ Church, Springfield, Mo., Denver, Col., and other centers, on the work and objects of the alliance.

On the morning of Sept. 28, in the Church of the Savior, Syracuse, N. Y., Mr. Edwin Lee Tanner, formerly with Walker Whiteside, Frederick Ward, Frank C. Bangs, and other companies, and who also starred in the West for several seasons in Mr. Jekyll and Mr. Hyde and Svengali in Trilby, was ordained to the ministry of the Protestant Episcopal Church. Unusual interest was shown by all present, there being no less than four ex-professionals present who took part in the service, as follows: The Rev. Walter E. Bentley, secretary of the A. C. A., who preached the sermon; the Rev. C. J. Lambert, who read the service, and Wilson Tanner (candidate for duly orders), who presented the offering. The Rev. Dr. Theodore Babcock, Rev. F. W. Saphire, and Dr. Schwartz presented the candidate to the Right Rev. F. D. Huntington, D.D., LL.D., Bishop of the Diocese of Central New York. The Rev. Mr. Tanner will be stationed for the coming year as rector of Calvary Church, Homer, N. Y., the home of David Harum.

Last Tuesday evening, at Squirrel Inn, Bowery and Grand Street, volunteers from the Actors' Church Alliance gave an entertainment. These entertainments are to be held monthly under the direction of the secretary of the alliance and with the hearty endorsement of its president, Bishop Henry C. Potter. Alliance members who desire to assist are asked to communicate with the secretary.

The annual report of the alliance is now ready and members will receive it in a few days.

The secretary of the alliance can be seen at 2 p.m. on Tuesdays, Wednesdays, Thursdays and Fridays at the office of All Souls' Episcopal Church, corner of Sixty-sixth Street and Madison Avenue, where he has been appointed Sunday evening, as rector of Calvary Church, Homer, N. Y., the home of David Harum.

The tenth annual service of the Actors' Church Alliance will be held next Sunday evening, Oct. 21, in the Church of the Redeemer (Episcopal), 153 West 136th Street, near Seventh Avenue, at eight o'clock. The Rev. William E. Johnson, rector and a chaplain of the A. C. A., will preach on "Truth and Its Utterance." Offering.

The second service of the Boston Chapter will be held next Sunday afternoon, Oct. 21, at 4 p.m., in St. Paul's Episcopal Church, 136 Tremont Street, opposite the common, by the Rev. John S. Lindsay, D.D., rector. The sermon will be preached by the general secretary of the alliance, the Rev. Walter E. Bentley, of New York. His subject will be "The Church's Message to the Theatre of To-Day."

The first service of the Cincinnati Chapter of the alliance will be held next Sunday afternoon at 4 p.m., in St. Paul's Pro-Cathedral (Episcopal), corner of Second and Plum Streets, Cincinnati, O., by the Rev. Paul Matthews, rector and chaplain. The sermon will be preached by the Rev. George W. Shinn, D.D., chaplain at Boston, Mass., and the subject will be "The Theatre as a Place of Amusement."

On Sunday, Oct. 28, there will be an alliance service held in St. Paul's Episcopal Church, Louisville, Ky.

A reception of the Boston Chapter and their friends will be held on Tuesday, Oct. 23, in Tremont Temple, the Rev. Dr. George C. Lorimer presiding. Among others, the general secretary will make an address.

By invitation of the Episcopal Club of Boston, the Rev. Walter E. Bentley will address them on "The Relations of the Theatre to the Church and the Social Life of To-Day" at their dinner, on Monday evening, Oct. 22. Mr. William Winter has been invited to speak, and it is hoped he may be able to attend.

CASINO GIRLS AND PLANS.

George W. Ledner sailed for London on the New York last Wednesday, taking with him twenty charming girls, who are to join the "Merry" "merry" of *The Casino Girl* at the Shaftesbury Theatre.

Mr. Ledner will remain on the other side but a short time. Before his departure he announced that while in London he would organize an English burlesque company, headed, may be, by Arthur Roberts and Ada Reeve, to appear in New York at the Casino, or some other theatre, in January, a burlesque written by Harry B. Smith and Ludwig Engländer.

Mr. Ledner will also complete arrangements for the opening in January of *The Belle of Bohemia*, with Sam and Dick Bernard, and others of the present company, at the new theatre now being built in London by Henry Lowenstein.

THE BERNARDI-COQUELIN TOUR.

The American tour of Sarah Bernhardt, M. Coquelin and their company, under Maurice Grau's management, will open Nov. 26, at the Garden Theatre, this city, continuing there until Dec. 29. From here the company will go on the road, visiting the following cities: Philadelphia, Washington, Chicago, Kansas City, Omaha, Denver, Salt Lake City, San Francisco, Los Angeles, New Orleans, St. Louis, Louisville, Indianapolis, Toledo, Cleveland, Pittsburgh, Buffalo, Syracuse, Rochester, Toronto, Montreal and Boston, where the tour will end April 27.

ENGAGEMENTS.

Clarence Melville Hunt, with Edwin Rostell, E. D. Bela, for Rupert of Hentzau; Richard Warner, for Poverty Row; Frederick Melville, for A Ward of France; Harry Langdon, with E. H. Sothern; J. E. Cooper, for Sophie; James Jackson, Norman Macdonald, and Arthur Gregory, with Rose Booth; Louis Lyon, for Alvin Soden; George M. Cohan, for The Bowery After Dark.

Theodore Babcock, with Marie Dressler; Gertrude Bellmore, with William Gillette; Lew Kelly, Charles Clement Ross, and Maude Sheppard, for A Man of Mystery.

Ernest Hoffman, to go in advance of James' Band.

Edna Aman, with Hurtig and Seamon's Aunt Maudie company.

MATTERS OF FACT.

Adelaide Tilton secured the indorsement of almost every critic in New York by her thoroughly life-like portrayal of The Duchess of Portsmouth in *Edna St. Vincent's* production of *Nell Gwynn* at the Union Theatre. Her performance was one of the features of the play.

George Ober and Louise Horner, comedian and soprano, respectively, with the Bennett Moulton company, announced themselves at liberty after their present engagement.

A half interest in a comedy can be bought for \$500 by addressing "Well-Known," this office. The play has paper, and is well booked.

A utility position is sought by Jack Garnier, who has two years' stock experience.

PHILADELPHIA PARK THEATRE MATTER.

The complications at the Park Theatre, in Philadelphia, came to an unexpected conclusion last week. The Hashims had leased the house from the Fleishman estate. They had arranged with Liebler and Co. to fill their time with various productions from Oct. 1 to March next. *The Adventures of Francois*, by Langdon Mitchell, was announced for production at the Park on Oct. 1.

It appears that Mr. Mitchell had progressed so much faster with his work than it had been expected, that Liebler and Co. believed the play would be completed and ready for production on that date, although according to the terms of Mr. Mitchell's contract he was not obliged to deliver the manuscript until Oct. 15. Some delay, however, was experienced by the author in writing his fourth and fifth acts, with the result that the opening of the play was necessarily postponed until Oct. 20.

The Hashims professed to be greatly annoyed by this postponement, although under their contract, which it is said was not a sharing contract, Liebler and Co. were obliged to pay them a stipulated sum weekly for the house whether it was closed or open.

Nixon and Zimmerman viewed with considerable distaste and alarm the appearance of the Park as a first-class theatre with a strong line of attractions and accordingly, so it is said, they offered a large bonus to the Hashims to relinquish the theatre. This the Hashims did, surrendering their lease to the representative of the Fleishman estate, who turned around and made a new lease with Nixon and Zimmerman.

This left Liebler and Co. without a theatre for their production, and the screws having been put on sufficiently hard they yielded and entered into an agreement with Nixon and Zimmerman whereby the latter will have control of the Liebler and Co. attractions when they play in Philadelphia.

Meanwhile the Hashims, claiming \$8,000 damage for the postponement of *The Adventures of Francois*, put an attachment on the box-office receipts and scenery of the Viola Allen company in *The Palace of the King* at Nixon and Zimmerman's Alvin Theatre, in Pittsburgh. Bonds were given and the attachment was raised. *The Adventures of Francois* will be produced at the Park Theatre on Oct. 20, as announced.

Considerable sympathy is expressed for Liebler and Co. in being obliged to swallow the bitter pill that Nixon and Zimmerman administered to them; but, after all, managers who are unfortunate enough to be mixed up with the Theatrical Trust or Syndicate perhaps have only themselves to blame for their troubles.

A MURAL EXPERIENCE.

"I used to think that I was up to snuff," said Harry Clay Blaney, the young comedian of *Across the Pacific*, "but I'll never forget the next man in which I was done up by a lot of hayseeds. Say what you will, but take the hayseed on his own stamping ground and he's a match for the best of them. I was doing a little advance work some years ago and was billing our attraction in a little town in Minnesota. It was a bitter cold day and I was seated by a stove in the hotel lobby. Besides myself there were gathered about the hotel fire the usual lot of old loungers, who seem to do nothing but warm chairs, chew tobacco, and talk crap. During the course of conversation the subject of a fly's liking for sweet things came up.

"I listened with great amusement to the various arguments advanced. Finally an old farmer with the proverbial bunch of whiskers, who had not had much to say, suggested that we all adjourn to the bar, and he had a plan that would settle all disputes. We did so, and the barkeeper was requested to put in front of each of us a small heap of sugar, and the heap that a fly should alight on first, the man behind that heap must set up drinks for the crowd. I can't tell you what a funny sight it was to see those old fellows as they watched for the coming of the fly. Pretty soon along comes one, a great big fellow, and after buzzing about from heap to heap, lit squarely on top of mine. Of course, I paid for the drink. I had become interested, and suggested that we try it again. We did so, and again I paid. My sporting blood was aroused, and, to make a long story short, I didn't do a thing but fill up those old fellows on hot drinks, with an occasional cigar on the side."

"You were in hard luck," suggested a Minnow man.

"Hard luck nothing," replied Mr. Blaney.

"That barkeeper stands in with them, and when ever they get hold of a sucker he puts a pinch of salt in front of each hayseed."

REFLECTIONS.

J. C. Marlowe, now with Dunne and Ryley, wishes it known that he is not the J. C. Marlowe reported as engaged for E. J. Carpenter's *Quo Vadis*.

Louis Nethersole was to have been a passenger on the "St. Paul," which arrived last Saturday. He missed his train to Southampton and will not sail on a later boat.

Charles E. Blaney's new melodrama, *An Afrikan King*, will be put in rehearsal on Oct. 22, and will be produced Nov. 10. Among those engaged for the company are W. A. Whitecar, James T. Kelly, Jennie Christie, Dorothy Kent, W. E. Hutchinson, Rosalind Bainbridge, Fred Lotte, and W. H. Gough.

Debney Barclay retired from A. Ward & France on Oct. 6.

Eliza Gillette is to be credited with a remarkable record in the matter of quick study. She learned the ingenue part in *Belle, Bell* in less than a half day, and played it satisfactorily at Patterson, N. J., last week.

Eliza Mason, now with At Piney Ridge, sustained a severe injury to one of her ankles by tripping on a stairway lately, but courageously goes on playing.

SAD TO THE SIGHT.

JOHN SCHROEDER: "Kindly announce



THEATRES AND MUSIC HALLS.

Keith's Union Square.

George Clarke makes his New York vaudeville debut in a sketch called *A Match for a King*, condensed from *Don Cesar de Baza*. Others are Le Roy and Clayton, in *Hogm of the Hamsom*; Robert and Wilfrid, European equilibrists, who make their American debut; Conway and Leland, the monopeds; Prelli, ventriloquist, and his dogs; the Macagnos, comedy acrobats (first time in America); the three Gardners, musical comedy trio; Frank and Lillian Smith, rifle experts; Herbert and Willing, comedians; Galindo, clay modeler; Chicago Ladies' Quintette; Glass Brothers, statue artists; Jennings and Brew, eccentric comedians, and the biograph.

Troy Pastor's.

The bill is headed by the English comedian, Charles Coborn, who makes his American debut. The others are Cook and Sonora, comedy duo; Ward and Curran, in their new sketch, *Josh's Troubles*; Hector and Laurnine, who have just arrived from Europe; Fox and Foote, clown and dog; Frances Curran, vocalist; Hanon and Drew, in *Breaking up Housekeeping*; Stewart and Gillen, comedy and boxing act; Forrester and Floyd, comedians; Ammon and Hartley, in *A Clear Case*; Clifford and Burke, song and dance team; Dilks and Wade, comedy musical duo; Gus Adams, comedian, and the biograph.

Prater's Palace, Fifty-eighth Street.

The star of the bill is Harry Watson, assisted by his co., in *The Two Flats*. The others are Milton Aborn and company; Lew Sully, comedian; Brothers Dunn, acrobats; Violet Hollis, comedienne; Drawee, juggler; McFride and Goodrich, comedy duo; International Trio, singers; Lawson and Namon, bicyclist and bag puncher; Millie Scott, ring artist; the kalatechnoscope, and John T. Ray, eccentric comedian.

Prater's Fifth Avenue.

The features are Madame Plancha and her lions; Emily Lytton and company in the farce; Next; Harrigan, the juggling tramp, and Hugh Stanton and Florence Modena, in *For Reform*. Others are the Dunham Family, aerial marvels; the Windom Quintet, singers; Lavender Richardson, boy mental wonder; Marsh and Sartelle, singers and dancers; the Craigs, musical act; May Hoot, vocalist; three Digney Sisters, novelty act, the kalatechnoscope and the travel views, and Max Ritter, comedian.

Prater's 125th Street.

McIntyre and Heath, Wright Huntington and company in *A Stolen Kiss*; Juan Caledo, the wife expert, and Anna Teresa Berger, cornetist, are the stars of a bill including the Brothers Bard, acrobats; Rue and Broche in *To Much Woman*; Arie Dugwell, vocalist; West and Williams, comedians; Sisters Lawrence, acrobatic dancers; Gilbert Girard, mimic; the kalatechnoscope, and the Maguires, aerial act.

Prater's Twenty-third Street.

Painta in her new dances heads the list, which includes Isabelle Urquhart and company in *Even Stephen*; George W. Day, comedian; Dave Lewis, German comedienne; Clarie Vance, the Southern singer; Cheridah Simpson, vocalist and musical comedienne; three Powers Brothers in their novelty, in Paris; *The Woman in White*, a novelty; Reed's bull terriers, Mr. and Mrs. Neil Litchfield in *At Brook Farm*; Fred Howard, monologue; Dooling and Brennan, singers and dancers; the kalatechnoscope, and the Maguires, aerial act.

Koster and Bial's.

The bill includes James Thornton, monologist; Bonnie Thornton, comedienne; Hall and Soley, comedians; Josephine Sabel, chanteuse; Cushman, Holcombe and Curtis, vocal comedy trio; Blockson and Burns, grotesques; Joe Flynn, parodist; Willett-Thorne company in *An Uptown Flat*; Sharp and Flat, musical comedians; Herbert's dogs; Kelly and Reno, comedy acrobats; Annie Hart, comedienne; Montague and West, musical duo; Marie Leslie, comic comic; H. V. Fitzgerald, the American Fregoli, and Ray Seymour, comedian.

Burle and Scammon's.

The bill is headed by Mr. and Mrs. Edwin Milton Royle and includes Frank Cushman, Charles Grapewin and Anna Chance, Review Comedy Four, Barr and Evans, Lillian Western, Eva Mudge, Mouliere Sisters, and Mile. Emmy's dogs.

Weber and Fields'.

Fiddle-Dee-Dee and Quo-Vas-Ius? will continue until Oct. 18, when Quo-Vas-Ius? will be replaced by the new burlesque on Arizona, which is now in active rehearsal.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Majestic Burlesquers are entertaining the down-towners. The Big Sensation company next week.

LOXON.—Rice and Burton's Big Gaely company are in town for the first time this year, and are sure of a big week as usual.

MINER'S EIGHTH AVENUE.—Fred Irwin's company are diverting West Side attention.

OLYMPIC.—Rose Sydel's London Belles are entertaining the Harlem end of town.

DEWEY.—The Bohemian Burlesquers are here this week. The burlesques are a case of Con and A Scrambled Egg. The usual olio is a feature of the bill.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—John W. Albaugh, Jr., made his first appearance in this city as a vaudeville star in his own one-act play, *Trenton*. It may be stated at once that it is one of the prettiest and most interesting plays seen on the local stage, and fitted vaudeville becoming the fad. In the first place, it was charmingly mounted. The story was appropriate and the

accessories were all in perfect taste. Every bit of furniture bore the stamp of Revolutionary days, and the costumes were accurate and in excellent taste. Of course these details would not have counted for much if the play had not been a good one, but, fortunately, both play and players call for the highest commendation. The scene is laid in the house of a Miss Winchester, in Trenton, and the time is Christmas night, 1776. The house and the surrounding country are in the hands of the British, and the old mansion is being used as the headquarters of Captain Fairleigh, of His Majesty's forces. Dorothy Winchester, a young American girl, and her father, are allowed the use of the house as a courtly, principally because Captain Fairleigh wishes to press his unwelcome attentions upon Miss Winchester. He captures a young American officer, Lieutenant John Trux, who happens to be the sweetheart of Miss Winchester. Trux has been intrusted with a very delicate mission by Washington, and has been captured by Fairleigh in the act of giving a signal to Washington, who is about to undertake the perilous task of crossing the Delaware. Trux, Fairleigh, and Miss Winchester meet, and love, jealousy and passion are mixed up interestingly in some very well-written dialogue. Fairleigh seems to have the upper hand, and just as he is about to have Trux placed under close guard, with a view to a court martial, the sound of musketry is heard, which announces Washington's safe arrival at Trenton. The British officer makes a hasty retreat, and the Yankee lovers are left in each other's arms. The little story is prettily and consistently worked out, and the play met with the appreciation it deserved. Mr. Albaugh was manly, intelligent and forceful as Trux, the young patriot, and earned well-merited applause for his convincing work. Beth Franklin made a very pretty picture in her Revolutionary costume and played her part admirably. W. B. Charles was admirable as the English officer and Thomas Sister contributed to the general effect as an old negro servant. Another new sketch, also deserving of high praise, was presented by Mary Dupont and Charles Letham, both clever and popular young players. It is called *A Visit to Aunt Martha*, and is a farce with a pretty love theme running through it. A young lawyer has advertised for a girl to assist in his office and has been overrun with applicants. A girl enters who has read another advertisement concerning a horse which is for sale, by a man in another office in the same building. She enters the lawyer's office by mistake and they immediately begin to play at cross purposes. She inquires about the horse, while he thinks she is talking about himself, and the misunderstanding furnishes much amusement. The sub-plot conveys the information that the two are cousins and that they will inherit half a million from an eccentric relative if they marry. Just before the curtain falls matrons are all straightened out, and they make an agreement to pay a visit to "Aunt Martha," to whom has been left the delicate task of bringing about the marriage. The farce is well written, the lines are bright, and it is excellently played. Miss Dupont was her usual brisk, bright, effervescent self, and got everything possible out of her lines. Mr. Letham was equally good, and the pair make an well-matched a team as could possibly be desired. J. E. Murray and Clara Lane made their New York vaudeville debut in Heart and Hand, shortened and brightened up for vaudeville purposes. As presented by these talented artists, Heart and Hand makes a very pleasing twenty-minute act, and the solo and duet brought applause and encores. Harrigan, the comedy juggler, was even more amusing than usual, and made one of the big laughing hits of the bill. In addition to his juggling specialty he gave a very amusing encore in one, during which he caused the audience to give vent to laughter of the uproarious sort. Fields and Ward were also very successful with their gags and songs, and some of Fields' carefully thought out impromptu witticisms brought down the house. Arvid Anderson, a lusty Swede, performed some more or less startling feats in the weight-lifting line. He placed a stage-hand in a chair on top of a pole and balanced him on his dome of thought with ease and grace. The Bachelor Club were successful with their songs and comedy. Barron and Jules did a really splendid act on the parallel bars. De Witt and Burns, the comedy acrobats, who have not been seen here in a long time, were startling and funny by turns and scored heavily, especially in their encore. Dan and Dolly Mann, in their rural comedy, Mandy Hawkins, were among the best liked numbers on the bill. There is a quaint simplicity and a genuine touch of nature to this sketch that makes it very effective with the average audience. The American Comedy Four, Red and Shaw, the Three Schuyler Sisters, Fred H. Caldwell, the biograph, and the stereopticon were also in the bill.

TROY PASTOR'S.—Montgomery and Stone, the black-face comedians, headed the bill, and, it is needless to say, delighted the audiences with their very entertaining specialty. Stone and Evans presented a new act, called *Wanton, a Divorce*, written for them by Joseph Gorman. The scene is laid in a lawyer's office. Mr. Stone is the lawyer, old and eccentric, and Miss Evans is a fair client, who comes seeking a divorce. The dialogue is fairly good and the sketch is a great improvement over their old one. The patrons of Pastor's enjoyed it and gave the performers encouragement by laughing frequently. Emma Carus, who is one of the most popular performers appearing at this house, sang "I Ain't Goin' to Weep No More," "Beyond the Gates of Paradise," "Oh, Oh, Miss Phoebe," and "You Needn't Say the Kisos Came from Me," with great success. She was in excellent voice and won enthusiastic encores. J. Knob-Gavin and Jessie Platt presented for the first time in this a new act, entitled *The Gypsy Census*. Miss Platt appears as a pretty gypsy girl, who was and because the other gypsies would not allow her sweetheart to visit her. He manages to get within the camp, however, disguised in a gypsy make-up, on the pretense that he is a census taker. She does not recognize him at first and he asks her a great many impudent questions, which she answers in a very pert way. The questions and answers are funny and many of them elicited hearty laughs. Miss Platt sang a new song, called "Sunday Sally," which made a big hit, and she and Mr. Gavin sang a duet which was encored. Their "Sing, Brothers, Sing" escape was as big a hit as ever, and they acted wisely in retaining it. The setting effects and costumes were pretty and effective. The act on the whole is a vast improvement over A Gypsy Courtship, and they are to be congratulated on securing so good a vehicle from an author who took their measure carefully and fitted them splendidly. Lyons and Crowley, who

made a hit here a couple of weeks ago, played a quick return engagement and repeated their success. They had a trying position on the bill, but "made good" in every way. The Baby Sisters, a pair of precocious youngsters, did a very neat little dancing and contortion act, which was applauded. Foster and Emmett were among in their musical act. Wickell, the "model baker," modeled many heads in clay with marvelous rapidity. Belle Hathaway's dogs and monkeys, Barrett and Learned, who were among in *A Visit to the Widow*; Clayton and Deacon, Thurman, Mile. La Tosca, and the vitagraphs were also in the bill.

PROCTOR'S PALACE.—The programme announced the first appearance at this house of Gray and Stevens, in a new melodramatic sketch by Emmett Corrigan, entitled *Nell's Friends*. In the printed cast the names of neither Gray nor Stevens appeared. The parts were played by Nellie Callahan, Harry Gwynette, G. F. Gilpin, Harry Cannon, and Frank Burns. The acting done, however, carried off the honors, and the human actors assisted them very nicely. The sketch is interesting, and evoked considerable enthusiasm. The Dunham Family made a big hit in their thrilling aerial act. Mr. and Mrs. Mark Murphy were exuberantly funny in *The Seventh Seal*. Charlie Case told some new anecdotes about his father, which kept the house in constant laughter. This comedian has an original method which is very pleasing and he is a feature of any bill on which he may appear. Hamilton Hill's clear, resonant baritone voice was heard to advantage in the stirring march song, "It's the Man Behind the Gun Who Does the Work," and other well-chosen selections. Anna Teresa Berger's cornet solo was encored. The Three Weston played admirably on various instruments, and introduced neat bits of comedy. Gordon H. Eldred won a good many laughs with his monologue and deserves commendation. Rue and Broche, the Sisters Lawrence, May Hoot, the kalatechnoscope, and views of travel were also in the bill, which drew good houses throughout the week.

PROCTOR'S FIFTH AVENUE.—McIntyre and Heath, and Wright Huntington and company, in *A Stolen Kiss*, repeated the hits they made at the Twenty-third Street house week before last. The Three Powers Brothers, comedy acrobats and cyclists, presented a rattling turn that was full of glee and go from start to finish and were warmly applauded. Cheridah Simpson did her burlesque piano playing and sang some new songs in a pleasing manner. Imogene Conner won encores with some "mother songs," which appealed strongly to the upstairs contingent. The Brothers Bard presented a good acrobatic act. The Davenport Brothers did an amusing boxing act and threw in a few funny falls for good measure. Leon and Adeline juggled cleverly. Boodling and Brennan, singers and dancers; J. W. Bingham, ventriloquist; West and Williams, comedians; Frederick Howard, monologist; Paley's kalatechnoscope, and the views of travel were also in the bill. David Fitzgibbons, the expert pianist, contributed some solos that called for well-merited applause.

PROCTOR'S TWENTY-THIRD STREET.—Madame Gertrude Planks and her troupe of educated animals were the feature of an excellent bill. The antics of the beasts and the fearlessness of their trainer made a big hit. Emily Lytton's sketch, *Nest*, has been vastly improved by the addition of some new bits of business, and it made a decidedly pleasing impression. The singing of William Windom, the silver-voiced tenor, and his Blackstone Quartette called forth emphatic approval and numerous encores. The effervescent fooleries of Stinson and Morton kept the house in fits, and the audience could not get enough of them. The Seven Red Birds scored heartily, especially with their songs. "Cindy, I Dream About You," was encored several times, and is evidently bound to become one of the hits of the season. The Brothers Dunn did their well-known acrobatic specialty to the accompaniment of almost continuous applause. Max Ritter, Millie Scott, Marsh and Sartelle, Lawson and Namon, the Three De Rigney Sisters, the Craigs, the Martins, Paley's kalatechnoscope, and the travel views were also in the bill. David Fitzgibbons, the expert pianist, contributed some solos that called for well-merited applause.

PROCTOR'S 125TH STREET.—Paputa returned to town after a long absence and scored her usual hit in her marvelous illuminated dances. Hugh Stanton and Florence Modena were very amusing in *For Reform*. Ida Van Slein, assisted by Wallace Campbell, made a very pleasing impression in *A Sporty Education*. Josephine Gammie and her "picks" were enthusiastically encored. John D. Gilbert, Morton and Elliott, Marcella's birds, Burke's dogs, Mason and Francis, Ramsey Sisters, Ernest Nizarras, Paley's kalatechnoscope, and the travel views were also in the bill, which drew large and well pleased audiences.

KOSTER AND BIAL'S.—Ronnie Bessie Bonchill, after wandering all over the earth, even as far as the interior of South Africa, was warmly welcomed back to New York last week, when she was the star attraction of a lengthy and glorious bill. She is the same winsome, charming artist that New Yorkers have known and appreciated for a long time past, and the applause she received must have warmed the cockles of her heart and made her feel that it was worth while going away in order to find out just what her admirers here think of her. Josephine Sabel also made a strong and successful bid for popular favor, with her admirably rendered songs. She has taken to wearing long skirts, but these do not interfere with her vivacity in the least, and she was as brilliant as ever. Her songs were encored with much enthusiasm. Richard Harlow did his single specialty and pleased his admirers greatly with his singing of several catchy songs. His gown, of course, was in the latest fashion and caused quite a stir among the female members of the audience. Cushman, Holcombe and Curtis, in their schoolroom sketch, made one of the hits of the bill, and their singing was especially well received. Montague and West presented their pleasing musical sketch, with more than their usual success, as this house is admirably adapted to acts of this kind. The act of Montague and West is refined and free from claptrap, and made a hit with all parts of the house. Blockson and Burns kept the house in raptures with their grotesqueries. Annie Hart sang with her customary unctuous and Annie Hart sang with some of her rough and ready ditties. Belle Williams, the Wilson Family, Edward Estus, and Herbert's dogs were the other new-comers. The holdovers, all of whom "made good," were Tom Lewis and Sam J. Ryan, Carrie Behr, and Charles T. Aldrich.

WEBER AND FIELDS'—The usual large crowds were on hand at every performance of *Fiddle-Dee-Dee and Quo-Vas-Ius?* and the efforts of the performers encouragement by laughing frequently. Emma Carus, who is one of the most popular performers appearing at this house, sang "I Ain't Goin' to Weep No More," "Beyond the Gates of Paradise," "Oh, Oh, Miss Phoebe," and "You Needn't Say the Kisos Came from Me," with great success. She was in excellent voice and won enthusiastic encores. J. Knob-Gavin and Jessie Platt presented for the first time in this a new act, entitled *The Gypsy Census*. Miss Platt appears as a pretty gypsy girl, who was and because the other gypsies would not allow her sweetheart to visit her. He manages to get within the camp, however, disguised in a gypsy make-up, on the pretense that he is a census taker. She does not recognize him at first and he asks her a great many impudent questions, which she answers in a very pert way. The questions and answers are funny and many of them elicited hearty laughs. Miss Platt sang a new song, called "Sunday Sally," which made a big hit, and she and Mr. Gavin sang a duet which was encored. Their "Sing, Brothers, Sing" escape was as big a hit as ever, and they acted wisely in retaining it. The setting effects and costumes were pretty and effective. The act on the whole is a vast improvement over A Gypsy Courtship, and they are to be congratulated on securing so good a vehicle from an author who took their measure carefully and fitted them splendidly. Lyons and Crowley, who

MAURICE AND SCAMMON'S.—Reilly and Wood's company presented a first-class entertainment to a series of packed houses. Pat Reilly, Frank D. Bryan, Jimmie McTee, Fannie Fields and others made hits.

The Burlesque Houses.

MIXER'S BOWERY.—The Utopians presented the bill seen a week earlier at the Eighth Avenue.

LONDON.—The Merry Maidens returned to town for a successful engagement.

MINER'S EIGHTH AVENUE.—Miss New York, Jr., edited the Westsiders.

OLYMPIC.—Queen of the Orient was the bill last week.

DEWEY.—Fred Irwin's Majestic Burlesquers gave a very pleasing entertainment to well-filled houses last week. Two lively burlesques, *Down the Line* and *The Devil's Daughter*, gave every member of the company a chance to show what he or she could do. A special feature of the bill was "The Choir Girl," an act in which Katherine

made her vaudeville debut last week.

EDWARD DAY.

This picture shows you Edward Day. As he appears each night.

In his own little one-act play.

Which critics say is bright.

An Old Song is the play's name.

There's nothing more to say.

But Brother George the picture made.

Tis therefore Day, by Day.

Dahl distinguished herself by singing semi-religious songs with special scenery and light effects. Others who presented acceptable turns were Morgan and Otto, Bailey and Madison, Eddie Irwin, Mitchell and Revere, and the Three Merrills.

VAUDEVILLE AT THE NEW YORK.

A new policy will be inaugurated at the New York Theatre on Monday, Oct. 29, when vaudeville, burlesque by a stock company, and elaborate bulletins, all at popular prices, will make a bid for popular favor. It is possible that two performances a day will be given.

Sire Brothers announce that Marguerite Corrigan has been engaged for the stock company and that May Yohle is being negotiated with. It is intended to produce burlesques on current subjects, and A. B. Sloane has been engaged to write the music for them.

A Million Dollars will close its New York run on Saturday night of this week, and the house will remain dark until the date set for reopening under the new policy.

KEITH GETS VERDICT.

R. F. Keith last week recovered a verdict in the City Court, after a trial before Justice Fitzsimmons and a jury, for \$1,225 from the Greater New York Amusement Company.

The suit was brought on account of a contract made in April last, with the company, by Mr. Keith for the services of Ching Ling Foo, the Chinese magician, who was loaned to appear at the Bijou for two weeks, at \$1,000 a week. Ching played for a week and two days and the defendants refused to pay, as the contract had not been fulfilled.

Arguments were heard on both sides and the jury returned a verdict for the amount claimed, with costs.

VAUDEVILLE JUDGES.

Alice Pierce, the mimic, is slowly recovering from the injury to her shoulder received at Keith's a few weeks ago.

William S. Beecher, a member of the Comedy Stock and Edwards co., received news of the death of his child, just as he was going on the stage at Milford, Del., on October 18.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

•The Queen
of Daintiness."

CORINNE THE MINSTREL BOY.

Permanent Address, 126 West 84th Street, New York City.

DAN and DOLLY MANN

Presenting the only real comedy act in
Vaudeville with Special Scenery...

ALL AGENTS.

The Philadelphia Item says:

Dan and Dolly Mann in a clever rural comedy sketch, where the aroma of the hay could almost be inhaled, so natural was their work. The act was one of the hits at Keith's last week, Sept. 25th.

Last week another big impression made at Keith's Union Square.

MAYME GEHRUE AMERICA'S EXPERT LADY DANCER.

Mayme Gehrue has no equal when it comes to buck and flounce dancing. Miss Gehrue is a very clever and pretty woman and a favorite in Buffalo. Ethel Keith, L. L. American, George L. Fox, and others, were the best dancers in the room at the Grand Theatre. Mayme Gehrue has been seen here before. She is a soft shoe dancer of exceptional skill. Her act has undergone a change since her

last appearance here and is improved if improvement were possible. —*Buffalo Express*, Oct. 2.

A notable and favorite one is Mayme Gehrue's. She is simple, vivacious, sweet-voiced and withal quite pretty. —*Buffalo Courier*, Oct. 2.

Mayme Gehrue is a brilliant dancer, and won a vociferous recall by her step-dancing. —*Toronto World*, Oct. 9.

MR. AND MRS. ARTHUR

SIDMAN

ARTIE HALL

The Original "Georgia Gun-Shooter."

AMERICAN FEATURE, FULGORAS STARS.

WASHINGTON POST—"A character actor of exceptional ability."

WASHINGTON TIMES—"The best number on the bill is Mr. and Mrs. Arthur Sidman."

Star, Cleveland, west of Oct. 15.
Spring, 1901, YORK STATE FOLKS.

Owing to a severe straining of the vocal chords I will rest for a couple of weeks. Next date Oct. 29, 1900, at Hashim's Academy of Music, Washington, D. C.

Mr. and Mrs. Joe Keaton

The Man with
the Table.

Presented for 2d time over Pender Circuit,
Oct. 20. We are now going West.
Our goods bear the label.
An act that makes good.

THE MAN WITH THE TABLE.

Weeks Oct. 22, 23 and Nov. 5 open.
This week, Breaking Chairs for Doekstader at Wilmington, Del.

JESS DANDY
JESS DANDY

DANDY

JESS DANDY
JESS DANDY

Agents,

or Tremont, N. Y.

DOLAN AND LENHARR

Presenting in Vaudeville

A HIGH-TONED BURGLAR.

The Eccentric Comedian and Vocalist,

GORDON ELDRID

This week, Ioland, Albany, N. Y.

Oct. 22, Proctor's 225th St., N. Y.

DEC. 3 OPEN.

FRED NIBLO

"THE AMERICAN HUMORIST."

PHIL. STEN—Oct. 2, 1900.—"Of course there was a monologue act, by our clever friend, FRED NIBLO, who keeps the audience in a constant roar while he is on the stage. His stuff is ALL NEW and well timed and devoid of all political jokes that are calculated to hurt somewhere in such a large audience." —*His comic*—" Hyde's Comedians."

JOHN W. WORLD

AND

MISS HASTINGS

In the big singing and dancing vaudeville act.

KEEPING AN ENGAGEMENT.

Orpheum Circuit—Return Dates—Omaha, Neb., Oct. 24.

CLARICE YANCE

The Southern Singer.

THIS WEEK,
Proctor's 224 Street,
NEW YORK.

Not quite so vague as some of those contracts I never received.

"IT is the personality of the players as much as the comedy in the skit, THE DOOR KEY, that makes the act of BUOMAN and ADELLE so enjoyable." —*Cin. Times-Star*, Sept. 24.

FRANK BUOMAN and ROSE ADELLE
Are on route with HOPKINS' TRANS-OCEANICS.

The Philadelphia Item says:

Dan and Dolly Mann in a clever rural comedy sketch, where the aroma of the hay could almost be inhaled, so natural was their work. The act was one of the hits at Keith's last week, Sept. 25th.

Last week another big impression made at Keith's Union Square.

In Her Original
Creation,

Vaudeville Managers, Attention!

CON. T. MURPHY

Actor, Playright, Novelist, Poet.

Author of the following plays:

The Ivy Leaf, Killarney, The Fairies' Well,
and *The Game Keeper*, his latest success.

Mr. Murphy is open for engagements in first-class
Vaudeville houses, in his original Poems, Stories
etc. Address

C. T. TAYLOR Manager,
No. 745 Wells Street, Chicago, Ill.



GEO. W. DAY

RUBBER?

MR. AND MRS. EDWARD ESMONDE

IN VAUDEVILLE

Presenting Bill Toddle's Reception

At last we have a novelty in the ventriloquial act of Winton and McGinty.

—Chicago Press.

WINTON and McGINTY

Recalled six times at his first appearance in Chicago, by Boxes and Gallery. Thank you! Danger.

HERBERT CANTHORN

Eccentric Dialect Comedian.

SUSIE FORRESTER

Singing Comedienne.

Address Manager office.

MR. AND MRS. JIMMIE BARRY

Burke and Chase Vaudeville Co.

AS PER ROUTE.

KITTIE MITCHELL

"The Lady Graceful of Vaudeville." —McLaughlin.

Coming Season with Erick's Empire Vaudeville Company.

For time and terms address ROBERT GRAU, 45 Broadway, N. Y.

George Fuller Golden

CASEY'S FRIEND.

When Greek Meets Greek.

BARNES and SISSON

1900-1901—Hopkins' Trans-Oceanics.

Communications care F. A. Mills, 49 W. 29th St.



NEWELL AND NIBLO

INSTRUMENTALISTS.

An elegantly costumed and very clever musical act was introduced by Newell and Niblo. —*St. Louis Democrat*, Sept. 19.

some good specialties are introduced, among them especially entertainments, musical contributions by Newell and Niblo. —*Kansas City Journal*, Sept. 19.

Charles Horwitz

OF HORWITZ & BOWERS.

Charles Horwitz is the author of the most successful sketches and monologues for the stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," "A Night at the Opera," "A Musical Substitute," for Mr. and Mrs. Gene Hughes; "A Royal Visitor," for Mr. and Mrs. Charles Bowers; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortuary," for Mr. and Mrs. Charles Bowers; for Billa Thomas, and many others. For terms on sketches, monologues, etc., apply to

CHARLES BOWERS, 124 W. 27th Street, Chicago, Ill.

LONDON "MUSIC HALL."

The Great English Vaudeville Paper-Weekly.

Oct. 20, 1900.

and the most popular. Miss Franklin's press sketches are at the extreme.

John Ballot has written a sketch for Julius P. Drury's "The Gold Diggers," entitled "The Gold Diggers," and is now in vaudville this season. The story is as follows: Sylas Pennington, a "New England boy," is the opposite now being Lightning Rod.

A Hartland will leave for England in the next few days and several others will appear in London. Their names are to be a secret, but the other side will be much obliged to the public and especially to our British friends.

John Wilson and Bertie Walling who have been in New York for several weeks, returned home last week. They are to appear in ten weeks in the A-sociation circuit, and then go to England, where they have much to do.

Miss C. L. Jones of Bush and Oeding, who has been ill with the grippe for the past five weeks, is rapidly recovering and will be able to resume work at once. The team has canceled all of their German engagements, and were also compelled to cancel Syracuse, Troy, Poughkeepsie, and the Howard, Boston.

Willard Huntington has been engaged by Isabelle Lupton to support her in her sketch, "Even Stephen." He opened yesterday at Proctor's.

Weight Huntington believes in having plenty of material. His "Edmund Day's" new sketch, "Under Fire," which has been successfully produced, he will try Ernest Lumsden's "Such a Headache," this week at Proctor's 125th Street, and three weeks later, Fulton Russell's "Lad" and the "Chiggle," at Proctor's Palace.

Mrs. Henry Stanley-Dexter, of San Francisco, writes to say that she and her husband is the author of the sketch "A Fairy Godmother," which is now being presented successfully on the Odeum circuit by Arnold Glazier and Co. Mrs. Dexter's husband is a wine grower in the Napa Valley, and Mrs. Dexter sends her love partly on the ranch and partly in San Francisco.

Services, Entertainer, and Beaumont will soon be seen in New York in a new dramatic sketch, "Words by George," written and music by Max S. Wirt, in which Beaumont and Wirt's new sacred song, "The Everlasting Light," will be featured with special light effects.

Maple Caswell and Arthur Arnold were specially engaged to appear before the Mystic Shrine at Cleveland last week.

Willis Swayne, who is the wife of Archie H. Ellis, advanced agent of the Belmont Show, is said to have sold her for a part of the estate of the late Ann Fletcher, the Pennsylvania railroad magnate. If Mrs. Ellis gets all that is coming to her she will have about \$5,000,000.

It was rumored last week that Henry W. Savage had bought out the ownership interests of A. A. Hudlin. The rumor was denied by Mr. Hudlin and by a representative of Mr. Savage.

Several mechanics here, aggregating \$2,000, were fined last week against the Columbia Amusement Co. for work done on the Circle Music Hall, which has not yet obtained a license.

Bonnie Jones will shortly make her re-appearance in vaudville under the management of Ted B. Nash. She will probably appear at Koster and Bial's.

Dorothy Newark, according to a very ingenious press agent, was almost smothered to death by the odor of several floral offerings which were in her boudoir at the Start-again House one night last week.

John W. World and Beatrice Hastings will present a new sketch, called "Bonnie's Antics," at the Olympia, San Francisco, on Oct. 22.

Irving Franks, who is appearing in vaudville with Kathryn Oberman, has captured the critics by his artistic performances and his adherence to purely legitimate means to get a laugh.

Marie Norman is rapidly recovering from the results of an accident which temporarily incapacitated her from continuing on a sketch which she will shortly present in vaudville.

SONGS AND SINGERS.

Howley, Holland and Dresner have been inundated with applications for copies of Paul Dresner's latest hit, "Give Me Just Another Lincoln," which is expected to rival his "Blue and Grey" in popularity.

"I Don't Care What Happens to Me Now," Artie Hall's new com song, is becoming more popular every day. Many of the leading professionals report great success with it.

Robert S. Roberts, composer of "I'm Certainly Living a Routine Life," returned last week from Chicago. He did a lot of hustling in the West, and is now ready for the Winter campaign in New York.

Marie Blumenthal's most successful song thus far this season is "Come Back, Dear Heart."

Madame Schumann-Heink will add "The Love Light in Your Eyes" to her repertoire.

Reynt and Saville have two real winners in "Say You Love Me, Sue" and "When You Were Sweet Sixteen."

Among those now rendering "The Songs the Boys are Singing in the Camps To-Night" are the Olympia Quartette, Clemence Sisters, Fred Truesdale, the Orpheum Quartette, James Bremham, and John E. McNamee.

The Estrom Sisters are still singing "Say You Love Me, Sue" and "Ma Tiger Life."

Lawrence Werner is very much pleased with his new song, "Be Congregation Will Please Keep You Sure."

"My Blue Eyed Babe Com," a coffee-colored little song by Maurice E. McLaughlin, music by Emil Kasten, will shortly be published by M. Witmark and Sons.

Joseph W. Stern and Company are suing M. Witmark and Sons for an injunction restraining the latter firm from publishing James Thornton's song, "When You Were Sweet Sixteen." The Sterns allege that Thornton in 1892 sold them a song called "I Love You as I Never Loved Before," which resembles "When You Were Sweet Sixteen."

Lizzie B. Raymond opened at the Orpheum Theatre, San Francisco, last week, and the feature of her act was "Cindy I Dreams About You." Dave Reed's greatest song success.

Robert M. Edwards is making a hit with the Two Jolly Companions in "Percy, the Popular Pet," and "It's the Chink, Chink, Chink."

Bert Howard, of Howard and Bland, is singing "The Tick Tack Tocking of the Clocking on Her Stocking" by George L. Spaulding, and Miss Bland is using "Cindy, I Dreams About You," with success. Mr. Howard is using a dainty little melody in his imitation of a music box. It is entitled "The Dawn of Love," and is by George.

Press Elbridge has made the biggest song hit of his career with a new one which reminds one of the mineral songs of twenty years ago. The title of this unique ditty is "I Carely Is de Biggest Fool Nig in de Town." It is by Dave Reed, Jr.

BUSINESS NOTES.

June Caicedo made a big hit last week at Proctor's Albany house and received fine press notices. At the Proctor Fair Caicedo also scored handsomely. His wife was stretched forty feet above the ground and his thrilling act created a genuine sensation. Caicedo is known as "King of the Wire," which title was given him by the Prince of Wales. He is the chief attraction at Proctor's 25th Street house, and next week will be at the Academy of Music, Washington, D. C.

Notes from T. W. Dinkins' Uptown: The Uptown closed a two weeks' New York engagement Oct. 13 at Miner's Bowery Theatre to the world's leading business of the season. The house was taxed to its utmost capacity at each performance, and every number on the programme was received with applause. The show remains practically the same since the opening of the season. Manager Dinkins has added to the attraction life-motion pictures of the Galveston disaster.

J. H. L. Lauer, business manager of Cole and Johnson's Bowery, New York, writes as follows: "The manager's first appearance in Dayton, O., on Oct. 8 and played to a capacity at every performance. Our first time at the Palace at the Park Theatre, against a big street carnival and reception to the manager, the show was a success of every performance. The unanimous opinion of the manager is that it is the best show that Cole and Johnson ever had. The weather continues warm in the middle of the country."

June Caicedo, manager and co., made a hit last week at Keith's Palace, New York, and are rapidly booking time.

The Great Masqueraders are appearing at the Olympia, New York, following their tour of Boston, John and Lillian Hobson, leader of Reid, Marguerite Jane Norton, and Bessie Stanton. There are two burlesques, in which Violet Clark, Fannie Flynn, Catherine Cleighton, Eva Barrett, Jeanne Leigh, Mamie Gilde, Agnes Gilde, Kate May and Carrie Emerson appear. Staff: Goss Hill, proprietor; T. J. Huber, manager; Nat Le Roy, stage director; Tom H. Irving, advance; Walter Webb, music director; and Fred Kalber and Harry Williams, stage manager.

Notes from T. W. Dinkins' Uptown: We are in the seventh week and, in spite of the warm weather, have found business first-class. Our first part and half price are a surprise to our audience.

and our electric effects, scenery and costumes never fail to create talk.

John Delmar, who is the advance representative of the Empire Vaudeville, succeeded in getting the co. the biggest Monday opening that the Bouquines, in Pittsburgh, ever had. The organization made a most pronounced hit. Mr. M. Clark, the owner, was with the co. the past week, as he was arranging for the opening of his new Pittsburgh house in April.

Aimee, the spectacular dancer, and her own co., in a repetition of popular plays, opened at the Auditorium, Peoria, Ill., Oct. 29, for a week's stay. This co. carries a load of scenery and a private car. The tour is all booked up to May 30. Ralph J. Pearson, manager, has just purchased a very expensive lot of electrical and mechanical effects, to be used in all of Mlle. Aimee's dances.

Talbot and Dawson met with great success at Poll's Theatre, New Haven, last week in their new act. John De Risi and Henry Irvin in vaudville. They will play Boston Music Hall week of Oct. 22, with the Hirsch circuit to follow.

The roster of the Cyrene co. is as follows: Cyrene, Ben Nowan, Artie St. Clair, and "Young Shore Acres." Cyrene, after her present engagements on the Keith-Castle-Hopkins circuit, will bring her co. East.

Corinne was engaged to replace Rosalie Bonchill at the Columbia Theatre, Cincinnati, beginning Oct. 7, in order to play the date she had to cut the previous Saturday night performance at Washington, D. C.

Frank Whitman, the dancing violinist, has just finished successful engagements with E. H. Dury's Pennsylvania circuit and at Chase's Lyceum, Baltimore. He is this week at Cook Open House, Rochester, N. Y.

FAIRS AND CARNIVALS.

The Wichita, Kan., Fall Festival and Carnival ended in a blaze of glory Oct. 6 after an unusually successful week. A large portion of Southern Kansas and Oklahoma attended, and \$6,000 a day is a conservative estimate of the out-of-town visitors. The street fair displays were very creditable. The flower parades was beautiful, and called forth favorable comments from persons who had seen the principal ones of this country. The Midway was especially crowded to the capacity. Some 40,000 "alive," the mount girls matched, and the Oriental dances mingled with the rag times of the new world. Four bands furnished plenty of good music. Young's novel bandstand scenes was the crowning feature.

Great's Concert Band, of Mepherville, Ill., has been engaged by the Montgomery, Ala., Five Street Fair Association for its fair, to be held Oct. 12-29.

The Logan County Agricultural Society held its fifty-first annual exhibit at Bellfontaine, O., Oct. 23, with success. The amusements included Lambinger's Museum of Rare Animals.

The Pueblo, Col., Street Fair and Carnival, held Oct. 24, was a decided success in every way.

The Spokane, Wash., Industrial Exposition opened Oct. 2 with 8,000 attendance. The amusement feature was the Royal Marine Band, Billy Sunday, Channing, Bishop, Burroughs, Billie, Artie, Sisters Waterman, and Madame Glenda. Grot's pantomime fountain, Oct. 10 and 11, "The King," when the corner stone of the new \$20,000 building was laid.

The twenty-seventh annual fair of the Brooklyn, N. Y., Agricultural Society, Oct. 23, far exceeded all past efforts financially and artistically. The attendance exceeded 100,000 for the four days, 30,000 being present the third day. J. H. Allen, of New York, did the booking of attractions for the fair, and also acted as stage director. Mr. and Mrs. James E. Mack, of the Mack family, who were the chief attraction of the fair, were the most talked of and most sought after of the acts.

The following also contributed: Cawein, the Elmhurst Samoan, Yosef the Neopolitan, the Morris Family, the Juggling Johnsons, the Six Sommets, the Johnstone Brothers, Mollie Sisters, Farnum and Nelson, Dr. Wirt and Burns, Fox and Foyle, Rydel and Rydel, Newell and Shorette, Beers and Doretta, and the Chinese Boxer Trio.

The big carnival, held by the Elks of Portland, Ore., was a big success, and netted to the Lodge over \$600. The total receipts were \$85,000.

The Atlantic, Ia., Street Carnival opened Oct. 9 and Adair, McLean, Zamora Family, George Elie's Pig Team, Bishop Brothers, Clark and Le Berne, Tom Burk's Educated Dogs, and George Star.

The Walla Walla Fruit Fair, Oct. 1-7, was a great success, the largest single day's attendance was 7,300. Wirt's Band of Seattle furnished the music, with Mrs. Edmunds as vocal soloist. George Johnson and Johnson's Band was also an attraction.

The Ellington, Ill., Street Fair was held with success Oct. 1-6. The attendance Oct. 3, when John Austin was crowned Queen of the Fair, was 15,000.

The Marion County Fair, at Great Bend, Kan., closed Oct. 5, after three days of fine weather and large attendance. The total receipts were \$2,500.

The Norton, Kan., Street Fair, combined with the Harvey County Fair, was held Oct. 26, with much pecuniary success.

The Pitt County Fair was held at Showers, Ohio, Oct. 25, to large attendance. The principal features were Frank Le Roy, Burlesque, and Madame Cordelia.

The Nashville, Tenn., Street Fair and Fall Carnival, Oct. 23, promises to be very successful. The opening day will be devoted to the big parade and enclosure new two and a half million dollars Union Station, built by the L. and N. and N. C. and St. L. railroads, and at night the fair will be formally opened.

The Texas State Fair opened at Dallas Sept. 30 to big attendance, and is drawing large crowds.

The Pennsylvania State and Lancaster County Fair attracted immense crowds at Lancaster Oct. 9-12. Among the vaudville attractions were Lora and Lora, Moore-Gillmore Troupe, trapeze performers; Robinson and Speck, George Vernon, Billy Dunbar, and Miss Leona.

VAUDEVILLE CORRESPONDENCE.

DETROIT, MI.—At Keith's this week the chief dramatic novelty is the first appearance in vaudville in this city of John W. Albaugh, Jr., who appears in a one-set Revolutionary play entitled "Trenton," supported by W. R. Charles, Thomas Shafter, and Ruth Franklin. The bill also includes Janet Smith and Charles, Smith and Campbell, Harding and Ahern, and Sophie, Smith and Campbell, and "The Devil's Doctor," with George L. Tracy and George Vernon.

The Elkhorn, Milwaukee, Oct. 12, opened with a great success. The opening night's attendance was 7,300. Wirt's Band of Seattle furnished the music, with Mrs. Edmunds as vocal soloist. George Johnson and Johnson's Band was also an attraction.

At Music Hall the first return engagement of the Elkhorn, Oct. 13, was a decided success. The opening night will be devoted to the big parade and enclosure new two and a half million dollars Union Station, built by the L. and N. and N. C. and St. L. railroads, and at night the fair will be formally opened.

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THE MORMONS AND THE THEATRE:

II.

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During the summer of 1862 very material alterations and improvements were made in the Salt Lake Theatre, and it was not opened again until the fall of 1863. The stock company had been in rehearsal for some time and had a number of plays in partial readiness. It was decided by the management that two performances a week would be all that the company could possibly give, and all that the patronage would justify. It must be borne in mind that the actors comprising this company were all engaged in other occupations, and were doing this acting just as was of diversion. There was no salary attached to the work. All the profits went toward paying for the theatre, and this pecuniary policy obtained for several seasons, until the work began to get so enormous that the leading members of the company had to devote their time to the theatre exclusively, abandoning their former occupations. Then regular engagements were made with the managers, and the company was put on salary. This did not obtain, however, until the season of 1865-6, so that for the three first seasons the company gave their services to help pay for the theatre.

On Dec. 25 the second season was opened with the comedy of *The Honeyman*. The season had advanced but a few weeks when who should turn up in Salt Lake City but our old Navoo friend, Tom Lyne. He had heard of Brigham's new theatre, had opened up a correspondence with his former colleague after a silence of seventeen years, during which time the Mormon people had lost all trace of him, and the result was engagement for him to act as prompter and stage-director for the company. This he did for a very brief time only. Coaching the company in plays he was not familiar with was an irksome task to Lyne. Besides, he saw much more profit in a regular star engagement. It soon became generally known that he was in Salt Lake, and the desire to see the old Navoo friend again in some of his favorite roles soon became general.

Accordingly an engagement was effected with Lyne, and he made his first appearance on Feb. 11, 1863, as Damon. With the exception of two short intervals of stock work Lyne filled out the season, appearing successively as Damon, Falstaff, William Tell, The Stranger, Virginia, and Shylock. Each piece was played three times, and the season closed on April 11, 1863, just after the semi-annual conference of the Mormon Church, which was held from April 6 to 9, inclusive. Thousands of visitors came from all parts of the Territory on that occasion, and the theatre was crowded to its utmost capacity, and hundreds remained over to witness the closing performances of the season.

Lyne made another nice little sum out of the Mormon patronage, and by methodical investment managed to keep himself in comfortable circumstances the rest of his days. Lyne was a very good actor of what has been denominated the "Forest school." He played several subsequent engagements here, and passed away in 1899 at the ripe old age of eighty-five.

The Lyne engagement had broken the ice so far as playing Gentle actors was concerned, for, whatever relationship he held to the Mormons in Navoo days, he certainly was not of their faith now, but on the contrary was intensely anti-Mormon. The ice having been broken, there was no further trouble on that score, and from now on the Gentle actors came along in a steady, unbroken stream.

The season of 1863-4 opened on Oct. 2, 1863, just in time to catch the October conference. There is always a very great attendance at this Fall conference, and the stock company started in with big business, playing the comedies *Senior Villain*, *The Serious Family*, and other plays of similar character. This season had only run four weeks when the Irwins were announced to appear. Seilir Irwin, Maria Irwin, and Harry Bainforth, then a boy of about fourteen years, comprised the Irwin party. They opened in *The Lady of Lyons* on Nov. 4, 1863, and continued as stock stars for the remainder of the season, presenting a great variety of plays. They closed their engagement and the season on April 9, 1864. It was at the beginning of this season that John S. Lindsay and James M. Hardie were added to the stock company, having been selected by the managers from the ranks of an amateur club as promising young Thespians.

The season of 1864-5 opened about Oct. 1 with the stock company strengthened by some additions and judicious changes. The season had not progressed very far when that brilliant star, Julia Dean Hayne, loomed up on our dramatic horizon. She had come to Salt Lake under the management of the veteran and versatile manager, John S. Potter. Potter had organized his company in San Francisco with Julia Dean as his star, and they had traveled overland through California, Oregon, and Montana, and had reached Salt Lake after a good many hardships and a great deal of veritable "barnstorming."

It was related with a great deal of pride by the Potter company that they had actually played in a billiard-room on that tour, using the billiard tables for a stage. At all events, they were glad to get to Salt Lake. It was a veritable paradise to them after their overland trip. Overland meant staging in those days. There were no railroads west of the Missouri then.

In the Potter company were John S. Potter, Julia Dean, George R. Waldron, Mr. and Mrs. G. Leslie, Charles Graham, T. Mortimer, and Belle Douglass. Our stock company was pulled off for a week, and the Potter company appeared in support of Julia Dean. She opened in *Camille* and filled in the first solid week that was ever played in the Salt Lake theatre. Julia Dean captivated Salt Lake passengers at her first appearance, and held them her willing captives throughout a long engagement. The managers made a special engagement with her after the Potter week to remain as stock star for the rest of the season. Mr. Waldron was also retained as her leading support and to direct the plays. Long before the close of the season Julia Dean's repertoire was exhausted, notwithstanding frequent repetitions of her favorite roles, and she was obliged to study a number of new parts before the season came to an end, among others that of Aladdin in the spectacular play of that name, which was elaborately produced and made the extraordinary run of eleven performances.

Manager Potter, finding himself without a star or theatre and with part of a company on his hands, decided to build an opposition theatre, a mad scheme in those days. But he was encouraged in the project by his old acquaintance, now out of a job, Tom Lyne. In fact, Lyne secured the site and introduced Potter to the merchants of the town, who on the strength of Lyne's recommendation gave Potter all kinds of credit. So that, comparatively without a dollar to start the enterprise, Manager Potter soon had a rival theatre to Brigham Young's. It was a cheap, paltry little building of wood, and cost about \$8,000. It was, however, a wonderful success, for a man in a strange community and without anything but assurance to build it up. It was around the Academy of Music, with what appointments a builder could discover.

Tom Lyne, being a sort of promoter of the enterprise, got the first chance of the public from the new stage. He opened in *Phantom*, but as he had been seen several times already in the part, and having to play against the popular Julia Dean, but little interest could be aroused; so, after the curiosity to see the place had been gratified, Potter's Academy fell into rapid decline, and after a very brief existence, during which Mr. Potter was put to the extremity of his wits to stave off threatening creditors, the Academy was bought by an agent of Brigham Young's, acting under the nose, pulled down, and hauled away to fence a field with. J. M. Hardie had been induced, by the hope of promotion and the chance to play Pythias with Lyne, to desert the Salt Lake theatre. He had some trouble to get reinstated, but finally was after the Potter company had been broken up, and dismissed away.

The Julia Dean engagement proved very satisfactory in every way, and this talented actress was the admiration of the Mormon people to such an extent that none that came after her

have ever been considered by them quite her equal.

The next star to shed radiance on Salt Lake was George Pauncefort, the original Armand Duval in this country, he originating the part simultaneously with the Camille of Mathilde Heron. Pauncefort proved to be a very valuable man for the management and company. He was a happy blending of the old and new schools, a capital instructor and Stage director. He opened in *The Romance of a Poor Young Man* and made an immediate hit. He was retained as stock star for the rest of the season of 1865-6, and produced a great variety of plays. In light comedy roles of the Charles Collyer and John Heldman type he was superb. In melodramas like *The Duke's Motto*, *The Iron Mask*, etc., he was very effective, and in Hamlet and Macbeth, the first Shakespearean tragedies produced at this theatre, he was acceptable.

On the first production of Macbeth the Tabernacle choir, numbering over one hundred voices, were enlisted as witches, and under the able direction of Professor Charles Thomas, then leader of the theatre orchestra, Locke's music was rendered, with such masterly and thrilling effect as to make the music the leading feature of the play.

In the year 1867 Clawson and Cain became lessees as well as managers of the Salt Lake Theatre. They took a new departure. Not only did they make many alterations in the theatre, involving great expense, but they almost entirely supplanted the old stock company with Gentle actors. Their new policy was not acquiesced in by Brigham Young, but he had loaned them the theatre at a good round figure and he let them have their ring. They expended some \$6,000 in alterations—questionable improvements, some of them—engaged a large and expensive company, mostly of Chicago people, and at the end of the season found themselves with a heavy balance on the debit side of their ledger. W. T. Harris succeeded them as manager for Brigham Young. During this season, and the following seasons up to 1875, the following professionals appeared in the Salt Lake Theatre company for longer or shorter terms: George D. Chaplin, Clara Jean Walters, W. S. Crook, Arrah Crook, W. T. Harris, Annie Ward, J. Al. Sawtelle, Mrs. Sawtelle, Verla Sawtelle, Carrie Cogswell Carter, William S. Cogswell, Ed. Marion, Lincoln J. Carter (child), Annie Spencer Mardon, John W. Dunne, William R. Dudley, M. A. Foster, Al. Thorne, James Vernon (stage manager), and Buck Estabrook, prompter.

It was during the Julia Dean engagement that Anna Adams, then a girl of sixteen, made her debut. She gave decided evidence of possessing strong dramatic talents, and was installed as a regular member of the stock. She forged her way rapidly to the front, and before the expiration of her second season was playing many of the leading roles.

Some years later Maude Adams made her debut in this theatre also. It was in the farce of *The Lost Child*. Maude appeared in the title-role, and quite unexpectedly, for she was not down in the programme for that part. It was one of the usual emergency cases that make opportunities for young aspirants. Maude was sleeping sweetly in the greenroom, blissfully unconscious of the important part she was destined soon to appear in. The "prop" baby provided for the occasion was not at all to the liking of the comedians. Phil Margot, who was to play the doting and distracted parent, and while he was remonstrating and protesting against using such a caricature as the property man had provided, Annie slipped into the greenroom, tore the innocent Maude from her blissful slumber, and appeared in the center of the stage with her child in her arms. "Here's Maude, use her," said Maude was substituted for the rag baby. Maude behaved remarkably well for so young a debutante. She was trundled on a tray, handled by strange nurses, and an unknown and raving father, yet she uttered no protest, nor evinced any particular stage fright.

In the interim of stock work between Mr. Pauncefort's first and his return engagement—a period of several months—we received a very valuable addition to the ranks of the stock company in the person of Nellie Colbeck. Miss Colbeck was a young woman of unquestioned talent, and soon became the leading lady of the company.

C. W. Coulcock was the next stellar attraction. He came to Salt Lake with the John S. Langrishe company from Denver, where Langrishe had been managing a theatre for some years previous. After playing a few nights the Langrishe company (minus Coulcock and his daughter, Eliza) moved on toward Montana.

Coulcock was retained for the rest of that season, and, supported by his daughter and the stock company, played everything he had ever played before, and some pieces he never had played. He certainly gave the Salt Lakers such a variety of impersonations as they may hope in vain to ever witness again, ranging from Luke Fielding and Caleb Plummer through the wide field of domestic and melodrama up to Richelieu and Iago. When Coulcock parted with us at the end of this season he left his daughter, Eliza, who had fallen ill before the season closed, in the care of friends, and he was destined never to see her again, for, notwithstanding everything that loving care could suggest was done for her, she gradually grew worse and died. She was buried at Salt Lake, the theatre company attending in a body. Miss Coulcock was held in very high regard by all the dramatic company, and her demise was the occasion of a general and genuine sorrow. On his subsequent visits here Mr. Coulcock never failed to pay a visit to his daughter's last resting place, to strew her grave with flowers and drop the silent tear of affection.

Coulcock's was the last of the long or stock star engagements. After this the stars began to come in regular succession, and the intervals of stock work were few and far between. In the seasons following from 1867 to 1875 nearly all the noted stars of America, and quite a number from other countries, especially England and Australia, visited the "City of the Saints" and played with Brigham Young's company in the Mormon Theatre. To enumerate these in short the order they came will give a very good idea of the work the stock company had to do, and at the same time it will serve as a very fair reflex of the dramatic business of the country during those years:

Charles Whentfield, in *After Dark*, Colleen Brown, *Lottery of Life*; John Williamson, in *Struck Oil* (its first performance); Joe Murphy, in *Help* (its first performance); James Stark in legitimate repertoire; John T. Raymond, in *The Golden Age*, *The Jew*, and *The Cricket on the Hearth*; Mrs. Lander, in *Elizabeth*, and *Mary, Queen of Scots*; John McCullough, in legitimate repertoire; Annette Ince, in *Fazio*, *Ion*, *Medea*, and legitimate repertoire; Edwin Adams, in *The Marble Heart*, *Enoch Arden*, etc.; Amy Stone, in *The French Spy*, *Fanchon*, and many other plays; F. L. Duvenport, in legitimate repertoire; Lotta, in *Little Nell*, *The Hidden Hand*, *Cigarette*, etc.; Lawrence Barrett, in legitimate repertoire; Mrs. D. P. Bowers, in *Elizabeth*, *The Hunchback*, *Mary*, etc.; Walter Montgomery, in legitimate repertoire; Augusta Dorgos, in *Queen Mary*, and legitimate repertoire; Daniel Bandmann, in *Narcissus*, and Shakespearean repertoire; Clara Morris, in *Camille*, *East Lynne*, etc.; E. H. Sothern, in *Our American Cousin*, and *David Garrick*; Nell Warner, in legitimate repertoire; W. J. Florence, in *The Almighty Dollar*, and *No Thoroughfare*; Adelina Patti, in *Romeo and Juliet*, and legitimate repertoire; Katherine Rogers, in *Romeo and Juliet*, and legitimate repertoire; James A. Herne, in *Rip Van Winkle*; Lucille Western and James A. Herne, in *East Lynne*, *The Child Stealer*, and a long repertoire for six weeks; Rose Eytling, in *Rose Michel*, *Macbeth*, and *Mise Multon*; William Hoskins, in *The Critic*, *A Bird in the Hand*, etc.; Dion Boucicault, in *Kerry*, *Arrah Na Pogue*, and *The Colleen Bawn*; Milton Nobles, in *The Marble Heart*; Mr. and Mrs. F. M. Bates, in *Elizabeth*, and legitimate repertoire; Madame Schell, in *Ophelia*, and an extensive repertoire; Charlotte Crampton, in *Hamlet*, *Richard III*, and *Don Caesar*; Madame Januschek, in legitimate repertoire; Madame Evans, in *Hamlet*; George Hignell,

in *Henry V*; Ben de Bar, in *Falstaff*, *Henry IV*, and *Merry Wives*.

Many of these stars returned to us, some of them playing three or four engagements during the ensuing seasons.

This is not a perfect list, either as to the sequence of the names nor as to the number of stellar attractions. I have left out many of lesser note, but these are the principal ones and those worthy to be remembered.

Between the year 1875, the last of the regular stock company, and 1880 dramatic events were more or less apathetic, the combination system having come into vogue, and Salt Lake was obliged to put up with what it could get in the way of entertainment. In the latter year, there being a dearth of theatrical amusements, the Home Dramatic Club was organized. This club was composed of popular young people, mostly Mormons, and for several years they were very successful in giving occasional performances. In 1882 the Walker Opera House was opened, and for a time took the business away from the older

theatre, on the principle, probably, that a new broom always sweeps clean; but after a struggle for supremacy, during which both houses for a time salled under Jack Haverly's management, the old Salt Lake Theatre gradually won back her lost patronage and again became the popular theatre, which she continues still to be. The Walker Opera House was somewhat premature. The town at that time was not large enough to support two first-class theatres, and after a somewhat fitful existence of ten years it burned down on July 3, 1889, while under the management of Will Burgess.

Many amusing and some romantic incidents might be related in connection with the Salt Lake Theatre and the growth of the drama in Utah, and although the temptation to put on record some details of the humorous side of these many years' connection with that popular place of amusement has been strong, the space you have allotted me would not permit of it, so I have to reserve them for some other time and opportunity.

John S. Lyne.

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MINNEAPOLIS. Oct. 20

MINNEAPOLIS. Oct. 21

MINNEAPOLIS. Oct. 22

CORRESPONDENCE.

(Continued from page 5)

folk audience. **Allegro** **Co.** S. S. Wiltsie, Guy Spangler, Henrietta Newman, and Mamie Vaughn were good. *Midnight in Chinatown* 16. *Irish Rough Riders* 20. *The Girl from China* 22.

ALLEGRE—**OPERA HOUSE** George F. Dorman, manager: A Trip to Trampstown 6; good business; pleased audiences. *Metropolitan Stars* 9; fair business and performance. *Empire Stock* co. 15-20.

CAVEY'S—**OPERA HOUSE** J. C. Craven, manager: *The Gamekeeper* 11. *Chicago Stock* co. 15-20.

THE GATEWAY—**OPERA HOUSE** Eugene Cook, manager: What Happened to Jones to big business. *The Gamekeeper* 13. **ITEMS**: The new open House is now in course of construction. The Elks contemplate the erection of a block suitable for club house.

SHAWNEE—**NEW NELSON** **OPERA HOUSE** George A. Bockling, manager: *Barlow's Pudding* opened for a week 8. *The Fighting Express* to S. E. 9; every night. **ITEM**: Miss Bockling's reception to the ladies 10 was well attended.

SHAWNEE—**GRAND OPERA** **House** W. H. Cutler, manager: At the White Horse Tavern a *Stranger in a Strange Land* 2; good business and performance. A Poor Relation 15.

SHAWNEE—**MEMORIAL** **OPERA HOUSE** J. R. Shultz, manager: *Little Irene Myers* co. opened for a week 8; presenting *The Bells* to a crowded house. **St. Plunkard** 18. What Happened to Jones 20. **Willie Opera** co. 22-27.

SHAWNEE—**HAMMOND** **OPERA HOUSE** G. Hammond, manager: At the White Horse Tavern 4 drew fairly and pleased. *Moro*, magician. 5; full house; satisfactory performance. A Trip to Trampstown 12.

SHAWNEE—**CITIZENS** **OPERA HOUSE** G. Ward & Brown, manager: A Trip to Chinatown 4 pleased a good house. **ITEM**: *She Said* 10; excellent performance; good audience. A Run on the Bank 12. A Stranger in a Strange Land Nov. 2.

SHAWNEE—**WAGNER'S** **OPERA HOUSE** Charles Knapp, manager: The Gamekeeper pleased large audience. **Empire Stock** co. opened 8 for week. **Kellar** 16. **Wiles** 18.

SOA—**WHITESIDE** **THEATRE** J. W. Shultz, manager: **St. Plunkard** co. 4; no average. S. E. 9. *The Brains*, hypnotists. 8-10; business good. **Ehing's** T. T. C. 12.

CARLTON—**OPERA HOUSE** G. Brown, manager: Harry Shannon co. 1-6 presented our Cousin Eddie. **From Frou** and **Farmer Allen**: S. E. 9; every night. A Trip to Trampstown 10; fair business; no poor.

CARLTON—**SOA**—**OPERA HOUSE** G. Shultz and Co., manager: *Metropolitan Stars* 6; fair house. A *Guilty Mother* 10. **Side Tracked** 20. What Happened to Jones 20.

CARLTON—**GRAND**—**SMITH**—**OPERA** **House** J. W. Shultz, manager: *The Royal Box* 11. **SMITH**—**OPERA** **House** James L. Smith, manager: *Empire Stock* co. 15-20.

THEATRE—**PHILADELPHIA**—**THEATRE** **OPERA** **House** G. Shultz, manager: *The Gamekeeper* 8; pleased a large audience. **Empire Stock** co. opened 8 for week. **Kellar** 16. **Wiles** 18.

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Miss Adelaide Fitzallan was the Duchess of Portsmouth, Ned's rival. But she was a stately and a plausible Duchess.

and even in Miss Fitzallan's case Charles II. was still no fool. In fact it is rare for any stage monarch to be so well equipped as was this one with Miss Cromwell and Miss Fitzallan.—*Allen Page, N. Y. Journal, Oct. 10.*

In this achievement she was aided materially by only one player. Adelaide Fitzallan's performance of the wicked Duchess of Portsmouth was a good stroke, carefully con-

ceived and finely carried out.—*Hell Gates Bell, N. Y. Press, Oct. 10.*

The most notable exception, however, was Miss Adelaide Fitzallan's Duchess of Portsmouth, which was very clever and meritorious.—*N. Y. Daily News, Oct. 10.*

Miss Fitzallan acted her heavy role with more discretion than might have been expected.—*N. Y. Times, Oct. 10.*

Miss Adelaide Fitzallan did well as the Duchess of Portsmouth.—*N. Y. World, Oct. 10.*

Miss Adelaide Fitzallan as the Duchess was especially commendable.—*N. Y. Evening Telegram, Oct. 10.*

Miss Cromwell's principal support was by Adelaide Fitzallan, who played the important part of the Duchess of Portsmouth.—*Morning Telegraph, Oct. 10.*

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